

APRIL 8, 1916

TEN CENTS

THE NEW YORK

CLIPPER



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CORT.—"Ramona," third week began April 3.

ALCAZAR.—Film play of "Glory," 3-8.

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EMPEROR.—Bill 2-8: Rayner and Bell, Clarke Sisters, Royal Italian Sextette, Mr. and Mrs. Frederick Allen, "Wallingford Outdone," and feature film of "A Wife's Sacrifice."

PANTAGES'.—Bill 2-8: Al. Fields and company, Norton and Earl, Reed and Wood, the Boarding School Girls, Cook and Rother, Flavilla, and moving pictures.

SAN DIEGO, CAL.—Spreckels (Walter C. Smith, mgr.) the management has announced that some new acts from Australia will be offered, opening here and continuing over the entire circuit, to the East.

SAVOY (Scott A. Palmer, mgr.)—Bill week of April 3: Norinne Carmen's Minstrels, Grace Cameron, Andy Lewis and company, Capt. Bett's seals, Ruth and Kitty Henry, Flying Howards, and the last installment of "The Red Circle."

PICKWICK.—"The Battle Cry of Peace," indefinitely.

TROCADERO.—Formerly the Princess, has been remodeled as a cabaret. Entertainers for week of: Ethel Davis and Eight Dancing Girls, Ada Robert, All Star Trio, Billy Small and Margie Mae Knight.

CHRISTABEL CAFE.—Kenneth Croft and wife have taken over this cafe for the season, and have added a list of entertainers.

OAKLAND, CAL.—Macdonough (F. A. Geiss, mgr.), Florence Roberts, in "The Eternal Magician," April 3-8.

ORPHEUM (Geo. Ebey, mgr.)—Bill 2-8: Harry Green and company, Four Sultanas, Fred Warren and Eddie Conley, Ed. Morton, Ray Dooley and company, Arthur Stone and Marion Hayes, Jolly Johnnie Jones, the photoplay, "A Wife's Sacrifice."

PANTAGES' (H. E. Cornell, mgr.)—Bill 2-8: Will J. Ward and company, Athena, Wm. J. Brandel and company, Maudie De Long, Burns and Kissen, the Canavas. Feature films.

(In answering ads. please mention CLIPPER.)

CLIPPER BUSINESS INDEX

Advertisements not exceeding one line in length will be published, properly classified, in this index, at the rate of \$10 for one year (52 issues). A copy of THE NEW YORK CLIPPER will be sent free to each advertiser while the advertisement is running.

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NEW YORK CLIPPER

THE OLDEST AMERICAN THEATRICAL JOURNAL

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Founded by
FRANK QUEEN, 1853.

NEW YORK, APRIL 8, 1916.

VOLUME LXIV-No. 9
Price, Ten Cents.

THE NEW ORGANIZATION.

RUMORS OF AGREEMENT BETWEEN ACTORS AND MANAGERS PREVALENT.

'TIS WHISPERED THAT PROMINENT MEMBERS OF ACTORS' ORGANIZATION WOULD CONSIDER FORMATION OF NEW ORGANIZATION SPONSORED BY CIRCUIT HEADS.

For the past week the Rialto has been buzzing with undefined rumors relative to the formation of a new organization composed of actors.

The new organization, it is said, is the outcome of many confabs held behind closed doors by performers with a desire for amicable relations with the managers and the representatives of the Vaudeville Managers' Protective Association.

According to the aforesaid Dame Rumor, a number of actors who have in the past strongly advocated the principles of the accepted "Actors' Union" have become dissatisfied with the methods of the union's executive in the matter of securing satisfactory co-operation from the managers, and have decided that the time is ripe for allying themselves with the theatrical interests.

This, it is alleged by them, is the avenue of hope for the performer.

In addition it is claimed that there are many performers who have conscientiously striven year after year to improve their offerings, in consequence of which they have received consecutive bookings at a profitable salary, and experienced no trouble in arbitrating any fancied wrongs.

These men, it is said, have the interest of their profession at heart, and have always expressed themselves in favor of co-operation with managers on the ground that "agitation" "without cause" is the forerunner of unsettled conditions and is injurious to the betterment of business relations.

It is pointed out that the artist making the loudest protest is the one who has been negligent in securing up-to-date material, and thereby found his product unsalable.

The vaudeville interests have signified a willingness to work in harmony with the contemplated organization and to extend it every possible courtesy for the production of cordial relations between actor and manager.

The combined efforts of the sincere actor and the honest manager should obliterate many of the existing evils in the profession, and it is to be hoped that a solution to the problem will be speedily uncovered, inasmuch as co-operation is the essential to success for both artist and manager.

Honest co-operation should insure prosperity for both, and until each realizes the importance of working in harmony the even tenor of their respective ways will be surmounted by many obstacles.

THEATRES MUST HAVE PROPER VENTILATION.

OWNERS WILL HAVE LICENSES REVOKED UNLESS ORDINANCE IS COMPLIED WITH.

As a result of a sweeping investigation just completed by the Mayor's Bureau of Licenses and the Health Department, a joint report signed by Commissioner of Licenses Bell and Health Commissioner Emerson declares that out of more than one thousand theatres and motion picture houses in the Boroughs of Manhattan, Brooklyn and Bronx, only seventy-seven were found to be perfectly ventilated.

Immediate and radical changes in the systems of ventilation will doubtless be enforced by the authorities in consequence of the report.

The ordinance requires five hundred cubic feet of air per hour for each patron of the building.



THEATRICAL JOURNAL

PROMOTERS SEEK SITE ON FORTY-FOURTH STREET FOR LARGE OPEN AIR DANCE PALACE.

PLOT OWNED BY SHUBERTS, ADJOINING FORTY-FOURTH STREET THEATRE LIKELY TO BE CHOSEN.

It was learned this week that a group of enterprising gentlemen, headed by Wm. Thompson, nephew of the famous Fred Thompson, who was one of the active spirits associated with Luna Park, Coney Island, and the Hippodrome, N. Y., were desirous of securing on lease the vacant plot situated on Forty-fourth Street, adjoining the present Forty-fourth Street Theatre.

It is said that the younger Thompson and his associates intend erecting a mammoth dance palace, the building to be a temporary structure one story in height and having a portable roof, which can be removed on warm afternoons or evenings. The dance floor will be almost level with the street, thereby eliminating stairways or elevators, and lessening the danger to patrons in the event of fire.

The main interior will be arranged to depict a huge garden, having rustic cottages and booths on the "side lines" wherein the fatigued "trotters" may recline and sip their cooling beverages 'tween dances.

Recently it was reported that the Shuberts would erect an ice skating rink at this location which would be completed some time this Fall. An inquiry via telephone to the agents for the property elicited the information that they had not been advised as to any contemplated erection of an "ice rink." No further information could be had.

SPECIAL ARTISTS' BENEFIT FOR ACTORS' FUND.

A special artist's benefit for the Actors' Fund of America, to take place Sunday night, April 16, at the Century, is being arranged by Daniel Frohman.

Edna May, who has not been seen on the American stage since 1905, will make her only appearance in a special sketch prior to her departure to England. Mme. Nazimova will appear in a one act play, assisted by Chas. E. Bryant, Marie Dressler, Blanche Bates, Sir Johnston Forbes-Robertson and Gustave Kirker are among the features of the program.

NEW TAX ON AMUSEMENTS IN ENGLAND.

LONDON, April 3.—As usual the budget statement Chancellor McKenna is to make this week is kept profoundly secret.

The only fact generally agreed upon is that new taxes on amusements and imported luxuries can be expected.

TELLEGREN AND WAITE SUITS.

Lou-Tellegen has brought suit against J. Maynard Waite for \$11,175 for alleged failure to comply with the provisions of a contract made several seasons ago, between Waite and Tellegen. The actor admits that he did receive \$400 on account. Incidentally, Manager Waite is suing Lou-Tellegen for the return of the \$400.

MUSICIAN CUTS HIS THROAT.

Robert Krapp, a musician, member of Weber's Greater Cincinnati Band, attempted suicide by cutting his throat, March 27. He has a wife and two daughters.



HARRIET M. SNOW,

The charming singing comedienne, who has made a decided hit in vaudeville, and is featuring the songs, "Good-Bye, Good Luck, God Bless You" and "Come Back to Erin, Mona, Darling."

PLENTY TO DO FOR DUMB ACTS.

With the opening of the circus season this month there will be relief for dumb acts. There has been an overflow since the war, and with the tenting and carnival season in sight there will be plenty of work this Summer.

GOLDEN & SMITH, NEW FIRM.

A new theatrical firm has been organized by John L. Golden and Winchell Smith and moved into offices in the Hudson Theatre last week. Golden & Smith, as the new firm will be known, intend producing plays of a lighter nature, and their first production will be "Like Mother Made," by Jack Hazzard. It will have its premiere Easter Monday, in Atlantic City.

SEALED VALLEY" FOR ELSIE FERGUSON.

"The Sealed Valley," a comedy by Hulbert Footner, has been selected by Klaw & Erlanger for Elsie Ferguson. Mr. Footner is to finish the play by July 1.

ONE HUNDRED NEW ACTS.

The burlesque season will be over in three weeks, and there will be at least one hundred acts that will play vaudeville this Summer. Agents are scouting around for new material for the pop vaudeville circuits.

ACTORS ADOPT UNION TACTICS.

MINIMUM SCALE ENFORCED.

BOSTON STRONG FOR THE ACTOR.

At Boston, Mass., last week, representatives of the White Rats Actors' Union picketed the booking offices and railroad depots, and a number of acts who had started to leave for theatres were turned back to have their contracts altered to conform with a minimum wage scale of \$5 per day. It is reported that in all the cases the agents and managers agreed to the change, and the shows were given after a delay at matinees.

Harry Mountford has given out the ultimatum that all those acts who are not members of the Rats by May 26 would be forced to join, or suffer the consequences. He has also set May 16 for the date when the initiation fee to join the order will be increased to \$15. The Western tour of the international organizer is reported to be a big success, according to reports received at the clubhouse, where Ernest Carr is kept busy attending to the routine work. The regular meetings, on Tuesday nights, are well attended, and the enrolling continues at a lively rate.

OPTIMISTIC COMPOSERS.

Cecil Mack and Chris Smith, the great team of writers of songs that are different, have let the cat out of the bag by announcing that they are the authors and composers of the song that has caused more talk among the profession than any other song published in years. Three great stars, Bert Williams, Nora Bayes and Stella Mayhew, have been singing a song entitled "Never Let the Same Bee Sting You Twice" during the past two months, and the object of the composers and publisher of this song keeping their names under cover all this time is one of the mysteries of songdom. "Never Let the Same Bee Sting You Twice" is, in our estimation, a greater song than Mack and Smith's famous "He's a Cousin of Mine," and they think so, too. That's why they took it upon themselves to spend a little of the advance royalty that the Broadway Music Corporation paid them on "Never Let the Same Bee Sting You Twice" to let their friends know that they have written another hit.

JUMPS AT LAST MOMENT.

That the practice of stealing acts still continues to flourish, and that many artists are inclined to accept lightly any obligation is evidenced by the following:

A performer receiving a medium salary each week for his "single," secured an agent to look after his bookings. The agent immediately booked the turn for a larger salary at one of the smaller houses in New York, and instructed the artist to forward photos and billing matter to the theatre. The artist complied with the instructions, and the act was to open Thursday of last week.

Thursday morning the "single" phoned the booking offices that he would be unable to appear at the matinee—as he had been booked by another agent, whose intentions it was to place him on another circuit.

REALTY SWINDLERS SENTENCED.

Mrs. Matilda Francolini, known as the "Realty Queen," was sentenced for a term of five to ten years. Rose Halley, her sister, received a sentence of from three to six years.

A number of theatrical people, who invested in the Halley Land Company's property, find themselves in a position whereby their holdings are subject to mortgages held by local savings banks, controlled by relatives of the convicted operators, and which mortgages may be foreclosed without regard to existing contracts, leaving the supposed purchasers out in the cold and without redress. Several cases are now pending to force the savings bank to recognize these contracts, which should have been recorded at the time they were made.

DRAMA LEAGUE OFFICERS.

At the annual meeting of the New York Centre of the Drama League, held March 29 at the Theatre Francaise, the following officers were elected: President, Mrs. Ben Ali Haggan; first vice president, Allen W. McCurdy; second vice president, Mrs. James Harvey Robinson; third vice presi-

dent, Samuel M. Tucker; secretary, Laura V. Day; treasurer, William H. Bliss. These directors, to serve for the next three years, were elected: Mrs. John W. Alexander, William H. Bliss, Roland Holt, Philip Littell, Kate Oglebay, Florence Overton, Mary Sheen and Samuel M. Tucker. As the organization was incorporated recently, the groups of directors carried over from previous years were ratified.

NEW THEATRE FOR BRONX.

The 837 Washington Avenue Realty Co. will soon erect a theatre in the Bronx, on a plot 100 feet, on One Hundred and Sixty-first and One Hundred and Sixty-second Streets, and 165 feet deep, being 117 feet East of Melrose Avenue. The new theatre will accommodate about 1,700 persons, and will be leased and managed by Ascher's One Hundred and Sixty-first Street Corporation, of which Sidney Ascher is president.



NELSON GIRLS.
In Vaudeville.

BENEFIT FOR WAR ORPHANS.

At the Lyric Theatre, New York, Tuesday afternoon, April 11, an all-star aggregation of actors and actresses will give their services for the benefit of the destitute Austro-Hungarian babies.

The program includes Mrs. Fiske, who will recite a poem about children, composed by Amella Rives; Viola Allen and Orrin Johnson, in the church scene in "Much Ado About Nothing"; Henrietta Crosman, in a scene from "As You Like It"; Katheryn Kildare, in "The Washerwoman Duchess," by Louis Ansperger, assisted by Walter Hampton, Louis Ansperger and company; Amelia Summerville, in a special program; Brandon Tynan and company, in a one act play, and others.

Eleanor Gordon will give a program of poems about children.

Arthur Schlitzler's playlet, "The Farewell Supper," will be put on by Madeline Delmar, Benjamin Kauser, Harmon MacGregor and Hubert Osborne.

Lee Shubert has donated the Lyric Theatre for the charity.

Harrison Grey Fiske will act as stage manager.

Society women, both among the prominent Austro-Hungarians of New York, and Americans eager to aid the wretched little ones in the war countries, will act as patronesses.

EDDIE FOY SUED BY SISTER.

Mrs. Mary A. Doyle filed a new complaint in the Supreme Court, last week, against her brother, Eddie Foy, to recover \$15,000 alleged to be due for educating and rearing Catherine Stanzy Fitzgerald, Foy's daughter by his first wife. Foy said that his sister had adopted his daughter and was responsible for her maintenance, but Mrs. Doyle denies adopting the girl.

THEATRE FOR BRANDON TYNAN.

HACKETT, TYLER AND RUSH TO BUILD HOUSE ON FORTY-EIGHTH STREET.

As noted in THE CLIPPER several weeks ago, that young romantic actor, Brandon Tynan, is to have a theatre, that is, the house will be under his artistic direction, with associates in the persons of James K. Hackett and George C. Tyler.

Messrs. Hackett and Tyler will also be associated with Edwin F. Rush, of the Columbia Amusement Co., in the building of the theatre.

The new house will be located on West Forty-eighth Street, adjoining the Cort Theatre.

TWENTY-FIVE YEARS AGO.

HENRY E. ABBEY sailed for Australia. WM. O'DALE, Wm. Showles and Archie O'Brien were with the Barnum & Bailey Show.

"ALABAMA" was produced at the Madison Square, New York, with Maurice Barrymore, Nannie Craddock, J. H. Stoddard, E. M. Holland, Reuben Fox among the cast.

JENNY HILL had a benefit at Tony Pastor's Theatre, New York.

GEO. DIXON beat Cal McCarthy, at Troy, N. Y.

NEW PLAYS: "Mr. Wilkinson's Widows," "Betroted," "The Bull Fighter," "Thou Shalt Not," "Little Miss Mab."

H. S. TAYLOR announced the reopening of his Exchange, at 38 W. Twenty-eighth Street, New York.

JEFFREYS GUIDE was the theatrical year book. MAY IRWIN joined "A Straight Tip" Co. WEBER AND FIELDS joined Tony Pastor's Co.

"SLIVERS" LEFT \$1,500 ESTATE.

Josephine Robinson, of Hempstead, L. I., sister of Frank "Slivers" Oakley, who recently committed suicide, has made application to be appointed administratrix of her brother's estate. She is guardian of Verona Ruth Oakley, the famous clown's daughter.

The estate is valued at about \$1,500.

"GLORIA" REHEARSING.

John Cort has started rehearsals of a new musical play, "Gloria," book by Harry B. and Robert B. Smith, and music by Carl Woess. In the cast are: Katherine Galloway, Grace Fields, Josie Intropoli, Tom Lewis, John E. Young, Donald McDonald, Thomas Conkey and Dan Quinlan. George Marion is staging the piece.

ANOTHER VAUDEVILLE CIRCUIT.

The Knoblock Circuit has come to life again. Houses have been opened in Mahanoy City, Hazleton and Shamokin, Pa. Jules Lovett is general manager, playing five acts and pictures. The circuit will have four more houses through Pennsylvania in a few weeks.

STOCK HOUSE FOR VAUDEVILLE.

The Wadsworth Theatre, which closed as a stock house Saturday, March 25, opened its doors as a vaudeville house Thursday March 30, with five acts and feature pictures, booked through United Family Dept., Arthur Blondell placing the acts. Carl Reid is house manager.

HARRY LAUDER THREATENED WITH PNEUMONIA.

An attack of laryngitis forced Harry Lauder to cancel his engagement at the Garrick, Detroit, last week, and he has been under the care of three eminent Detroit throat specialists. It is feared that he may have pneumonia, as dangerous symptoms have developed, which will prevent his resuming work this week.

BARNUM DIED TWENTY-FIVE YEARS AGO.

Twenty-five years ago P. T. Barnum passed away at his home in Bridgeport, Conn., eighty-one years of age, and almost to a day will the anniversary be commemorated by the annual Spring opening at Madison Square Garden of the show he made famous, and which perpetuates his name.

Barnum died April 7, 1891. The B. & B. Circus opens at the Garden on April 6, 1916.

THE NEW YORK CLIPPER

Founded in 1853.

THE FRANK QUEEN PUBLISHING CO. (Limited)

PROPRIETORS.

ALBERT J. BORIE,

EDITORIAL AND BUSINESS MANAGER.

NEW YORK, APRIL 8, 1916.

Entered June 24, 1879, at the Post Office at New York, N. Y., as second class matter, under the act of March 3, 1879.

RATES.

Advertising rates furnished on application.

SUBSCRIPTION.

One year, in advance, \$4; six months, \$3; three months, \$1. Canada and foreign postage extra. Single copies will be sent, postpaid, on receipt of 10 cents.

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Registered Cable Address, "AUTOKRIS."

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ANSWERS TO CORRESPONDENTS.

DRAMATIC.

MRS. M., Jersey City.—We have no routes except those which appear in our route columns. At the present time we have nothing on the show you name.

P. R., Providence.—1. Same party. 2. In the Spring of 1896.

D. D., New York.—We think you must have made a mistake, as we cannot find that the party you mention had any connection with the incident. In fact, we believe he was in San Francisco at the time of the happening.

WILLY KARSHAN and BESSIE GARDNER are with Charles Emerson Cook, Inc.

HENRY MORTIMER left last week for a two weeks' trip to Bermuda.

THE ALLIED ARTS BALL, held March 30 at the Hotel Astor, netted \$10,000 for the Actors' Fund.

"HER SOLDIER BOY" is the latest title decided upon for the new VictorLean-Rida Johnson Young comedy, which the Shuberts are giving its first performance this week, out of town.

THE TEFFT JOHNSON FILM CORP., motion pictures, theatrical, vaudeville, incorporated at Albany, March 30, for \$25,000; J. A. Schuchert, C. Abrams and T. Johnson.

AN AIRDOME seating three thousand persons is to be erected on Manhattan Street, New York, on the site of the old landmark known as the "Pond."

HART'S THEATRE, Frankford Avenue and Norris Street, Philadelphia, has been sold to Morris Somerson for a nominal consideration, subject to a \$40,000 mortgage. The house is now known as the Star, and is running moving pictures.

MARC KLAU, of Messrs. Klaw & Erlanger, left New York March 30, for an extended tour. Before his return he will visit Chicago, Denver, Salt Lake City, Los Angeles, San Francisco, Honolulu, Portland, Seattle, Minneapolis and St. Paul.

"PLAYING THE GAME," by Sada Cowan and Taffarn Whitney, will be produced by Mrs. Henry B. Harris some time this month, and will be given a season out of town this Spring before coming to New York in the Fall.

FISKE O'HARA closes his season April 15.

FERNE ROGERS has joined Hans Kronold for a concert tour.

ALICE CLAIRE ELLIOTT has replaced Ethel Valentine in "The Blue Envelope," at the Cort.

FRANCES STARR closed her season in "Marie Odile" at Hartford, Conn., April 1.

EMILIE LEA will close with the Fashion Show on April 8.

BOB ANDERSON and his polo pony sailed, March 30, for England, to open for the Moss Empires, at Liverpool.

SYDNEY GREENSTREET, the English actor, who is playing Henry VIII, in "A King of Nowhere," intends becoming an American citizen.

EDWARD H. ROBINS, appearing in "Ernest while Susan," will begin, May 1, to edit the motion picture section of *The Toronto World*.

THE studio and manufacturing plant of the Liberty Motion Picture Co., of Germantown, Philadelphia, was destroyed by fire April 2. The loss is placed at \$150,000.

GUSTAVE VON SEYFFERTITZ will produce a new play, with himself in the principal role. He was formerly a great favorite with the German company at the Irving Place Theatre, New York.

THE title of the farce in which A. H. Woods will present the Dolly Sisters, late this Spring, has been changed from "The Stolen Honeymoon" to "His Bridal Night."

ASCHER'S ONE HUNDRED AND SIXTY-FIRST STREET THEATRE CORP., motion pictures, vaudeville, theatrical, incorporated at Albany, March 27, for \$30,000; Oscar Reiss, J. A. Jacobs and Sidney Ascher.

THE CLIPPER REGISTRY BUREAU

Enables you to register, without cost, any material you originate.

SEE COUPON ON ANOTHER PAGE.

R. B. TANT, manager of the Grand, Augusta, Ga., gave a concert March 26, the entire proceeds of which were donated to the sufferers of the fire which destroyed fifty blocks of downtown Augusta.

AMALGAMATED PHOTOPLAY SERVICE, Inc., employment agency in motion picture business, publicity, advertising, theatres, managerial, incorporated at Albany, March 29, for \$10,000; J. P. Phillips, W. H. Wooley and S. Orr.

EDWIN A. KERR has retired from theatricals after twenty-five years touring with vaudeville, stock, dramatic and musical companies, and has accepted a position with the William Penn Hotel, Pittsburgh, Pa.

NORMAN TREVOR has been engaged by the Messrs. Shubert for an important role in "The Co-respondent," which is having its first presentation April 6, in Atlantic City. Marie Chambers and W. L. Gibson have also been added to the cast.

A SPECIAL FEATURE of the Shakespearean entertainment to be given next month by the Professional Woman's League for the benefit of its Actresses' Emergency Fund, will be a series of dances typifying the progress of the dance from the Elizabethan period to the present day. In this Mme. Dazie, the Dolly Sisters and Dorothy Arthur will appear.

DORIS KEANE gave her two hundredth performance in "Romance," March 29, in London.

LILLIAN JAGO has signed with Alfred E. Henderson to appear under his direction during the next two years.

A NUMBER two company of "The Fear Market" is being organized by the producers, Messrs. Flake and Mooser.

HUGHEY DOUGHERTY, veteran minstrel, is now in St. Agnes Hospital, Phila. He has been failing for several months.

MARGARET RYAN, cabaret singer, attempted suicide by poison, March 31, at her home, 385 Dean Street, Brooklyn.

PUCCINI announces three new operas, two of which, "Rondine" and "Il Tabarro," are ready for the stage.

LES COPELANDS' CLUB, at 711 Seventh Avenue, New York, is entertaining big crowds every night.

FLORENCE ROBERTS, cabaret singer, was hurt in an automobile accident in Central Park, New York, April 1.

MAGGIE WILLETT, of the vaudeville team of Willett and Thorne, is very seriously ill at her home in this city.

CARROLL JOHNSON has been seriously ill for the past four weeks, and is just getting around again.

LOUIS N. PARKER'S adaptation of Ludwig Fulda's "Der Tallisman" will be given by the Children's Educational Theatre, April 12, at the Educational Alliance.

THE moving picture house at 1020 to 1028 Pittner Street, Philadelphia, has been sold by Charles Luber to Morris Gersen for a \$15,000 consideration.

WILLIAM S. LLOYD has asked for the appointment of a receiver for the Liberty Moving Picture Co., located on East Herman Street, Germantown, Philadelphia.

ADOLPH ZUKOR, president of the Famous Players Film Co., began a tour of the United States, which will embrace most of the principal cities.

THE TWENTIETH CENTURY PLAY PROD. CO., Inc., plays, operas, incorporated at Albany March 31, for \$10,000; C. E. Freybe, R. M. Ritter and G. Von Seyffertitz.

A NEW motion picture house opened March 28 at New Haven Conn., under management of Christian A. Van De Mark. The house seats seven hundred and fifty.

THE British war films, sent to Russia by the British Government have been approved by the Czar, and he has given permission for their exhibition among the Russian troops at the front.

CHARLES MEYER, the oldest manufacturer of theatrical make-up, will move early next month to 1 and 3 East Thirteenth Street, New York.

WINCHELL SMITH, EDWIN MILTON ROYLE and a number of other playwrights are planning to have two stock houses, in or near New York, in which new plays may be "tried out" for the benefit of managers.

THE NORMANDY AMUSE. CORP., moving pictures, amusement enterprises, incorporated at Albany March 31 for \$5,000; N. M. Schenck, D. Bernstein and M. Loew. The Marlowe Amuse. Corp. and Loew's Syracuse Theatre Corp., incorporated for \$5,000 each by the same directors.

THE WASHINGTON SQUARE PLAYERS, instead of closing their New York season on Easter Monday, as announced, will remain at the Bandbox Theatre until the close of the theatrical season. This will enable them to present a fifth bill, though the date for the change has not yet been decided.

SOME PATENT TRUTHS ABOUT ACTORS' FUND.

It may seem strange, yet nevertheless it is true, that after more than thirty-five years of its existence much of the grand work of the Actors' Fund of America is but superficially known beyond its own confines. This lack of information could be, to a large extent, explained but not extenuated.

According to its charter, the society might legally have limited its benefits to caring for the sick and burying the dead, but so diverse have been its dispensations that the appeal of every deserving applicant was granted, when possible, irrespective of position, nationality or creed.

This association began its career in 1882, with a capital of \$40,000, obtained through benefits and donations. \$14,000 was expended during the first fiscal year; for 1914-1915, \$76,843.72; between 1882 and 1915 more than \$1,500,000 has been disbursed. The income has never averaged more than fifty per cent of the outlay, which lamentable fact has kept the loyal and able trustees strenuously striving to preserve the integrity of the most liberally, scientifically and economically conducted philanthropic society that ever did, or does, exist. No trustee has ever received financial remuneration; every officer is a trustee.

Space will not permit individual reference to all the directors, but the below quoted words from a speech of the president, Daniel Frohman, may safely be regarded as indicating the sentiment of the entire board: "I have served the Fund as secretary, trustee and president during twenty-nine years, and I hope I may continue to serve it in any needed capacity for the remainder of my life." Mr. Frohman has never retired from the presidency.

The association has dependents in and out of various institutions in different parts of the country. In this vicinity the first in importance is the Actors' Fund Home, an establishment which has frequently been described in various publications, yet it is here *apropos* to state that the conditions there for receiving and entertaining its guests are more considerate and broad minded than those of any (so called) existing institutions. No payment is exacted for admittance; no toll is ever taken. Personal property possessed on entrance or acquired thereafter may be retained at option, and bequeathed to whomsoever the guest may elect.

GRAHAM-FLETCHER.

Jimmy Graham, formerly with Graham and Porter, and Florence Fletcher, ingenue, with burlesque shows for the past five years, were married March 30. They will form a two act in the near future.

SAN DIEGO EXPO. JOTS.

ADALINA LEBEGOTT, David Silva and G. Ingar, of the Milan Grand Opera Co., have been engaged for concerts in connection with Tommasino's Band, at the Expo.

THE concessionaires at the Expo. have organized, and will work together for the Isthmus business. The officers elected: Kenneth Croft, president; L. M. Quinn, vice president; Edward Posser, treasurer, and M. J. Cohen, secretary. A movement is on foot to give a benefit performance at the Hawaiian Village, for the widow of Ben Crockett, who was recently drowned in the bay.

LA BELLE SAVILLE and her troupe of Spanish serenaders are again an attraction at the Expo. Miss Loita Martinez and partner, Victor Ortiz, who were with the troupe last season, are now in vaudeville, after having appeared some weeks with John McGroarty's Mission play, at San Gabriel.

SPARKS' CIRCUS.

Roster of advance car: C. S. Clarke, car manager; Milton Baker, boss billposter; Fred Bowers, Charles Flordey, Frank Powers, Ned Bolt, Willis Rusby, George Ferrell, George Chestnut, William Falconberry, Fred Kettler and John Hart, billposters; Charles Massie and Kid Taylor, banners; Eugene Davis, Mhos; W. L. Steele, programmer; Jess Bowcock, paste maker; John Woody, chef; George Washington Johnson, porter. Staff: T. W. Ballenger, general agent; J. C. Tracy, local contractor; Jas. M. Beach, assistant local contractor, and F. T. Powers, special agent.

PAVILION FOR PARK.

Manager H. C. Beck, of Riverside Park, Hutchinson, Kan., is getting everything ready for the opening of the park on May 15.

Plans are being prepared for the erection of a cabaret pavilion in a building 120 feet long and

20 feet wide, of an ornamental type of construction, and to be a "double decker." On the upper floor will be the dancing floor, running the full size of the building, and on the lower floor will be a row of booths, twelve of them in all. A promenade in front, and a wide, ornamental stairway will add to the appearance of the structure.

Manager Beck will also build a new roller coaster, circle swing and one new riding device.

"MELODY OF YOUTH" FOR CRITERION.

James K. Hackett will keep the Criterion open after "The Merry Wives of Windsor" closes, April 8. "The Melody of Youth" will be transferred from the Fulton.

ANOTHER NEW ACT.

Viola Quinn left the "Robinson Crusoe Jr." at the Winter Garden, New York, and will shortly enter vaudeville in a new act, in one, with special scenery and elaborate gowns.

DECORATORS are at work on the Lyceum, Washington, D. C., so that it will be ready for opening April 10, under new management, with stock burlesque.

THE Jno. Robinson Circus showed in New Orleans March 30, 31, two shows daily, to capacity business, at the big show grounds, Canal and Gayoso Streets. The featured acts include: Mary Connors, Kent's educated seals, Three Lovett Sisters, the Nine Nelsons, and World's Greatest Japs. The show carries three bands.

THE Al. G. Barnes Circus, which opened its season March 13 in San Diego, Cal., offers the following attractions: The Kiltie Band, Maud D'Auldin and Delno Fritz, sword swallowers; Diavolo, fire act; Mlle. Frieda and trained cockatoos; Sig. Arcari and daughter, knife throwers; den of snakes and the Punch and Judy. Charles A. Farmer and Eddie Boss are the "players."

HARRY B. BUSSING will join the National Exposition Shows for the coming Summer season and will book an opera house attraction, going in advance next season.

"THE CO-RESPONDENT" will have its first performance April 6 in New Haven, instead of Atlantic City, as first announced.

"KATINKA" moved April 3 from the Forty-fourth Street Theatre into the Lyric.

WILLIAM COURTLIGH will deliver a greeting from the Lambs' Club at the meeting of the Theatre Assembly, April 28, at the Hotel Astor.

LOU-TELLEGREN has written a one act play.

VIOLA ALLEN will appear as Katherine in a scene from "Much Ado About Nothing," April 11, at the Lyric, for the benefit of destitute Austro-Hungarian babies. Brandon Tynan and members of "Melody of Youth" company will present a one act play.

Due to a change in the plans of the opening of "Her Soldier Boy" it is being shown this week at the Shubert, Newark, N. J.

JOHN CORT will change the name of his new opera from "Gloria" to "Molly-O."

MAY BUCKLEY is taking a rest at Battle Creek, Mich., after closing a forty-two weeks' engagement in stock, at St. Paul, Minn.

GRAND OPERA HOUSE STOCK closes. With next week's production of "Along Came Ruth" the G. O. H. Players, in Brooklyn, close 15, and the house will go into pictures May 1. Dudley Ayres will go with the Keith Stock, in Portland, Me., 24. Clara Mackin also goes to Portland.

HARTER W. MARCH, of Canton, O., will be interested in a new tent venture, to be launched early in May. The equipment will be complete and entirely new, and the show will play selected territory. Mr. March has been interested in stock and repertoire organizations.

EDWARD RENTON, of Baltimore, is being sued by his wife, Frances, for alimony. He denies her claim.

TOM McEVOY and a full acting company have been engaged by the Hearst International Film Service Corporation to put on "Bringing Up Father" in picture serial form. The International is rapidly branching out.

THE WHITE RATS' ELECTION.

As we go to press, the tellers are busy sorting out the ballots cast for the officers of the White Rats Actors' Union, and no results have been announced. Rumors as to each candidate running ahead of the other are heard, but cannot be verified. The announcement of the result is eagerly looked forward to.

DR. MARCH IN TOWN.

Dr. March, of Canton, O., is in town arranging a new repertoire for his various stock organizations. The Marguerite Fields and the Arthur Chatterton organizations have been playing to good business. A new organization, Marsh's Musical Merry Makers, with Lew J. Welsh leading comedian, will open June 15.

NEW LOEW MANAGER.

Marcus Loew, while on a visit to Baltimore, Md., looking the Hippodrome Theatre over, appointed Harry Woods the house manager and his personal representative in the South. Woods is very popular, and big things are expected of him to extend the Loew Circuit through the South.

BOXER AS ADDED ATTRACTION.

Benny Leonard, the Ghetto lightweight champion, who outpointed Freddie Welsh, the lightweight champion, last week, is the extra feature at the Olympia, New York, with Will Roehm's Hello, Paris Co., at a salary of \$800 for the week. The advance sale is large.

OWNS 56TH STREET THEATRE.

The Midvale Amusement Co., of which Marcus Loew holds controlling interest, now owns the Eighty-sixth Street Theatre, formerly held by B. S. Moss.

USING TEN ACTS ON BILL.

Proctor's Fifth Avenue, New York, week of April 10, will play ten acts on the bill, using twenty acts in all, both halves.

BACK TO THEIR OLD LOVE.

Mr. and Mrs. Gardner Crane will enter vaudeville again shortly. Mrs. Crane did a single, while Gardner was playing a part in "On Trial."

ABRAHAMS PROMOTED.

Raymond Abrahams, who started at the Strand Theatre about a year ago, has been made assistant press representative of that theatre.

FLAVIA ARACRO BANKRUPT.

A petition in bankruptcy has been filed by Flavia Arcaro, naming liabilities as \$1,500. No assets.

Brooklyn, N. Y.—Teller's Shubert (Leo C. Teller & H. S. Ascher, mgrs.) "Under Fire" this week. Cyril Maude, in "Grumpy" April 10-15; "The House of Glass" week of 17; "Potash & Perlmutter in Society" week of 24.

MAJESTIC (J. R. Pierce, mgr.)—The Calburn Opera Co. (stock), in "The Man Who Owns Broadway," this week. Forbes-Robertson 10-15.

MONTAUK (Louis Werba mgr.)—"Potash & Perlmutter in Society" this week. "Under Fire" week of 10.

ACADEMY OF MUSIC (F. D. Edsall mgr.)—Concerts musical entertainments, lectures, etc. The Aborn Opera Co. started its third week 3.

ORPHEUM (Frank A. Girard, mgr.)—Bill 3-8: Dolly Sisters, Melville Eddie and Irene Borden, William Gaxton and company, Truly Shattuck and Marta Golden, Frank Orth and William Dooley, Olympia Desval, Roger Gray and company, Bernard and Scarth, and Juggling Normans.

PROSPECT (Wm. Masaud, mgr.)—Bill 3-8: Milledge Macomber and company, Primrose Four, Ryan and Tierney, Frances Nordstrom and William Pinkham, Eddie Carr and company, Bobbe and Dale, Dale Bros., Parish and Peru, and P. George.

BUSHWICK (Benedict Blatt, mgr.)—Week of April 3, bill is as follows: Weber and Fields, Allen Bluehart and company, Al. Herman, Leo Beers, Harry and Eva Puck, Harry Brooks, Roy Harrah and company, Northlane and Ward, and Martin's Four Roses.

GRAND OPERA HOUSE (Lew Parker, mgr.)—The Grand Opera House Stock Co. presents "Klick In" this week. "Along Came Ruth" next week.

EMPIRE (J. H. Curtin, mgr.)—The Gypsy Mails this week. Ben Welch Show next week.

CASINO (Chas. Daniels, mgr.)—Al. Reeves this week. The Globe Trotters week of 10.

FLATIRON (James T. Dolan, mgr.)—Bill 3-8: Julian Rose, Smith and Farmer, Alice De Garmo, Baker and Janis, Norton and Lee, "The Mighty Have Beens," Montagu's birds, Charlie Ahearn and company.

GAYETY (Louis Kreig, mgr.)—The Tip Top Girls this week, the Lady Buccaneers next week.

STAR (M. J. Joyce, mgr.)—The Big Review of 1916 this week.

EXACT JUSTICE

By J. C. NUGENT.

Believing that neither Union affiliation, the turning of vaudeville theatres into stock or pictures, or the experiment of trying to create a new circuit over night, is a scientific solution of the present vaudeville crisis, and that the following (with the added condition of a published weekly financial report and legally deposited funds) may be such a solution, and believing also that my own decision may guide the fair-minded but bewildered artist, I submit the following letter for publication, with the one condition that it be used verbatim and without change:

MARCH 31, 1916.

To Secretary, White Rats of America:

It must now be apparent that the vaudeville profession must establish a broader foundation for a constructive structure, which shall forever eliminate these re-occurring and destructive agitations. The active artist now stands between two organizations, one controlling his existence by the possession of the theatres, the other controlling his liberty through the Federation of Labor. At least this is the assumption and the condition which he is called upon to meet. Both of these organizations say to him, "you cannot play without my permission." Both of these ultimatums are destructive; he can only meet them by another destructive ultimatum, which will repudiate them both. He has as much right to say that their existence depends upon him as that his existence depends upon either of them, but such a decision would parallel the wisdom of Sampson, who killed himself in order to pull down the Temple. He is placed in this position by these two organizations in the hope that one of them may use him to destroy the other.

If the Managers' Protective Association succeed through him in destroying the White Rats Actors' Union, the hope of an actors' organization is forever destroyed, and the actor needs an organization.

If the actors' organization destroys the managers' organization, it destroys the necessary complement to the artist's existence. If the managers' organization is forced to concede to the present unionizing policy of the actors' organization, and allow the actors to dictate its business in any degree whatsoever, it earns the contempt and loses the confidence of the artist himself. Much has been said of the manager losing confidence in the artist, it is quite as essential that the artist shall not lose confidence in the manager.

If the independent artist submits unjustly to either of them, through ignorance, fear or favoritism, he not only destroys the equilibrium of justice, but relinquishes his own rights as a citizen to sell his work legitimately under the best terms wherever he can.

Therefore it must be apparent that to maintain and conserve his rights as a citizen and as a legitimate institution, in his own profession, he can only appeal to the highest tribunal of the government which contains and permits both of these organizations, viz., the Supreme Court of the United States. As an individual he cannot avail himself of this tribunal and he must therefore, in order to do so, organize such members of the profession as are on the level in believing and asserting that there is an exact mutuality of interest, justice and right, between the artist and the manager, regardless of any organization they may now belong to.

It must be further apparent that the rights involved must be covered by the inviolability of each individual contract regardless of its technical loopholes, or exact form, in the enforcement of the sense and justice of the contract which obtains in the common sense and common law of the higher courts, and that the ultimate decision of the last court of appeal must form the precedents upon which the stability and solidarity of the whole future profession must rest.

This single issue must form the basic principle of the new foundation and must recognize the primary right of the individual artist and manager to make their contracts with no sort of interference as to the making, terms or form of them. It has to do only with the enforcement of them as against illegal cancellations, illegal disputing of the terms of payment, after they have been signed; or illegal interference against their fulfillment by any sort of conspiracy on the part of unions, affiliations or individuals.

This single issue simplifies and narrows them down to one principle which covers it all—the inviolability of the contract.

When this is secured and safe-guarded, bookings will naturally become closer and more careful, illogical commissions will naturally be squeezed out, the irresponsible element amongst managers and actors will naturally and steadily disappear, and the dividing line between recognized artists and legitimate managers, and incompetent artists and irresponsible managers, become more clearly marked. It also eliminates entirely the expense of organizers, deputy organizers, lecture tourists, agitations and all the distasteful and discordant trouble incident to irrelevant affiliation.

It can be organized very simply by engaging permanent legal counsel, of unassailable prominence and reputation, permanent in New York City, who will work through reputable legal proxies in every vaudeville city and town, and who will execute a surety bond arrangement in New York with similar surety bond proxies in said cities and towns, and which will keep a duplicate record of every contract and contract telegram coincident with each engagement in the Central office, and will take up cases of illegal violation of contract through such proxies, paying the closed or canceled artist through the local surety company and allowing him to proceed on his way until the exigencies of the case may require his presence, and recompensing him for all loss of time or bookings so incurred.

If the White Rats' organization is on the level in its desire to protect artists in preference to maintaining the present stubborn and impossible, and to my mind vindictive closed shop policy, it will adopt the above plan or something similar for the same purpose, and will invite all independent artists, and for that matter it could quite justly invite all managers to support it, basing the support upon a percentage of the amount of all signed contracts. If said independent artists and managers are equally on the level in their desire for mutual justice they could not justly oppose it. It would not necessarily mean that each should not retain their present organizations for the regulation of internal objects, which do not necessitate contact with each other, but which are objects of common interest to each body only. It is not within my province as an artist or a member of the W.R.A.U. to suggest this to the managers or to take the initiative in forming a new actors' organization, but it is quite within my province and right to hereby notify the White Rats Actors' Union that unless this plan, or something for the same object and purpose, which shall dispense entirely with the unionizing or closed shop idea, as applied to reputable theatres, is adopted by the order within two weeks of this date, and membership in the order is thus made a possible position to the reputable artist, who believes in and is dependent upon the integrity of signature, the resignation which I sent in some six or seven months ago, when the new policy was announced, and which I postponed upon learning of the financial difficulties of the order, and at the importunities of artists to give the new movement a chance (meanwhile frankly notifying the order that I believed in the initial justice of assembling the actor, but while not believing in the announced policies, hoped that acceptable ones could be worked out later), goes into effect.

In simpler words, unless the re-organized White Rats Actors' Union takes advantage of this last and wonderful chance to preserve what is constructive in it, and dismiss forever that which is destructive, by adopting the defensive fund plan, or something better for the same purpose for the perpetuation of the one thing now imperative to the stability of vaudeville, "THE INVOLABILITY OF THE CONTRACT," within the next two weeks, which gives everybody ample time to think, so far as I am concerned my connection with it and interest in it ceases. I trust that those who agree with me will have the courage of their convictions, but unless it is made necessary by some sort of unjust discrimination, which I have at present no reason for anticipating, I do not feel it incumbent upon me to agitate the matter further, or to discuss the policies of either of the present organizations, or to suggest the formation of a new one. I feel that every member has a perfect right to his opinion and decision, and I only claim the same right for myself.

Very sincerely, J. C. NUGENT.

AMENDMENT TO AGENCY LAW TO MEET STIFF OPPOSITION FROM ACTORS. MOUNTFORD IN WINNIPEG.

SENATOR WALKER'S MEASURE WOULD EMPOWER AGENTS TO CHARGE ANY FEE--BILL RECENTLY DEFEATED INTRODUCED BY WALKER ALSO.

PROPOSED AMENDMENT WOULD PRACTICALLY WIPE OUT PRESENT LAW.

Seemingly Senator Walker is impervious to defeat, which fact is evidenced by his introduction of another measure to amend the Agency Law.

Recently the Senator introduced a similar bill before the Legislature at Albany, and when the smoke of battle had wafted from the Legislative chamber the bill resembled a piece of cheese of the Swiss variety. So much was the Senator's measure riddled that it suffered defeat.

But the esteemed representative of a portion of the populace merely bided his time, it would seem, for he now bobs up again seeking as heretofore an amendment to the Agency Law which, if successful, would allow the agents unlimited power in the charging of fees. We quote a portion of the proposed bill: "Subdivision Three, Section One Hundred and Eighty-five, of such chapter, as added by Chapter Seven Hundred of the Laws of Nineteen Hundred and Ten, is hereby amended to read as follows:

"A licensed person conducting any employment agency under this article shall not receive any valuable thing or gift as a fee or in lieu thereof. No such licensed person shall divide or share, either directly or indirectly, the fees herein allowed, with contractors, sub-contractors, employers or their agents, foreman or anyone in their employ, or if the contractors, sub-contractors be a corporation, any of the officers, directors or employees of the same to whom applicants for employment or theatrical engagements are sent except fees paid for theatrical engagements where the applicant has received his salary in full less such fees, and the division of such fees can be made without injury or loss to him."

It can be seen that the word "except," with its attending sentences, changes the structure to considerable extent.

That the White Rats Actors' Union intends to oppose the measure goes without saying, and a lively battle is anticipated when the bill comes up for hearing.

THREE ARTS CLUB "FOOLERY."

On Saturday evening, April 1, at their clubhouse, Eighty-fifth Street and Riverside Drive, the Three Arts Club, of which Mrs. John Henry Hammond is president, Miss Seeborn is managing governess, and Lillian Concord is chairman of the entertainment committee, entertained about a couple of hundred members of the Girls' Protective League with a "Foolery," followed by dancing and refreshments.

The program was made up of a clever satire on several of the "movie" stars, like Mary Pickford, Theda Bara, Florence Rockwell, Douglas Fairbanks, "Fatty" Arbuckle and others, followed by a hilarious travesty, written by Miss Concord, on "The Boomerang," entitled "The Heart-It-Rang," in which all manner of burlesque on the operating room scene from the great Belasco success was introduced. This was uproariously received. Miss Concord, who is in "real life" understudy for Martha Hedman, headed a talented coterie of girl fun makers, who played both the male and female parts.

Ethel Taylor was another of the entertainers. Dancing contests and other "foolery" on current topics wound up the day, after which the big room was cleared for a nice little "small and early," which, taken all in all, registered a splendid success for the club and its list of well known patronesses.

HIPPODROME EMPLOYEES DANCE.

The boys composing the New York Hippodrome Employees Association gave a dance for the benefit of their Sick Fund, Saturday night, April 1, at the Amsterdam Opera House, and everybody had a good time.

George H. Adams is president of the association, and the trustees are: George Williams, Robert Hilliard, James P. Coombs, Joseph Eisner, Fred Howard and Fred Guenther.

Alex. Davis led the Hippodrome Orchestra.

The arrangement committee was in charge of

E. Louis Bauer, with T. J. Fitzgerald as assistant, aided by Julia Herzog, Millie Belmont, Jean Hoppe, Mabel Wilder, Elsie Clayton, Nellie Melville, Emma Warren, Nellie Doner, Rita Mason, Bertha Brock.

Mark A. Luescher was chairman of the reception committee, with Sallie Rosenthal, Harry Askin, Clinton E. Lake, Murdock Pemberton, William G. Stewart, Nat M. Hills, Kathleen Pope, Mrs. Frances Ziebarth and Arthur Deagon assisting.

BENEFIT TO MACKAY.

The committee representing the board of trustees of the Actors' Fund, Messrs. Marc Klaw, Daniel Frohman and Joseph Brooks, in charge of the testimonial performance to be given in behalf of the well known actor, F. F. Mackay, in recognition of his services as chairman of the executive committee of the Actors' Fund for the past twenty-five years, in which capacity he has served the dramatic profession without pay, and also in recognition of his eighty-fourth anniversary, announces that the entertainment will take place on Friday afternoon, April 28, at the New Amsterdam Theatre, and that the attractions that have agreed to appear on that occasion consist of the following:

Sir Herbert Tree and company, in his one act play, "Van Dyck;" Elsie Ferguson and Norman Trevor, in a one act comedy by R. C. Carton, entitled "The Ninth Waltz;" Marie Tempest and Leo Dritschstein, in a new sketch by Graham Browne; Phyllis Neilson-Terry, Lyn Harding, Bruce McRae and Montagu Love, in the screen scene from "School For Scandal;" Billie Burke and company, in a new one act comedy; Else Alder, the prima donna of "Around the Map;" Montagu Love and Arnold Korff, in "The Barber of Berlin," a great Berlin success, where it was played for several hundred nights.

Other attractions will be Mitzl Hajos and company, in a scene from "Pom-Pom;" Valli Valli, Richard Carle and Charles Winninger, in their celebrated trio from the Cohan Revue.

In addition to the above there will be several prominent vaudeville stars and other novelties, which are now being added to one of the most interesting performances ever offered in America.

HALIFAX PASSES TICKET TAX LAW.

The Halifax, N. S., City Council has passed a law to collect one cent on every ticket sold for any amusements, charity and patriotic performances exempted. The managers are compelled, under fine, to make the returns to the city, though they are to collect same from their patrons. The managers entered a vigorous protest, but to no avail.

The New Brunswick Government, now in session, has passed a law charging fifty cents for every film censored and passed.

OUIDA BERGERE JOINS AMERICAN PLAY CO.

The American Play Company and Ouida Bergere, of the Ouida Bergere Agency, have joined forces. Miss Bergere took charge of the service agency of the American Play Company April 1.

The new company will furnish players, and will co-operate with the producer, furnishing original scenarios, adaptations, rights to plays and ideas for sets.

The new offices will be part of the American Play Company, and will be had out to be of greatest convenience to the producer. In the large consulting room he can arrange the details of his production, and will find there complete records and photographs of players.

REVEL APRIL 9.

The Strollers held meetings last Thursday and Friday nights, to boom the revel to be held at Powers' Theatre, Chicago, on Sunday afternoon, April 9. Richard Goodall prepared a travesty which will be a part of the program.

WINNIPEG, Can., April 2.—Harry Mountford addressed an open meeting here last Tuesday night, held under the auspices of the White Rats. The meeting was extensively advertised and was attended by stage hands, representatives of the musicians' union and by officials of the Trades and Labor Council. R. A. Riggs, labor member of the Provincial Parliament presided at the meeting. The preliminary speech indicated that Harry Mountford was quite busy while here trying to affiliate the White Rats with the National Labor Organization of Canada.

Mr. Mountford's speech was a disappointment to those who expected to hear any particular accusations against the managers or any particular defense of the many accusations which have been made against him. His vigorous and well delivered speech was nothing but an appeal for loyalty, support and obedience along the lines known to represent the Mountford aims in regard to the organization.

The only local reference made in the evening's program was a remark of Mr. Veitch, president of the Winnipeg Labor and Trades Council, and he probably was wrongly informed, for he claimed that the threats of White Rats not to play at Pantages' Theatre led to a settlement of the recent difficulties between the management and the musicians. Mr. Veitch's statement is not confirmed by the facts. Both the management and the musicians say that the White Rats did not figure in the matter in any way. It is true that Happy Hayes, who has been here as deputy organizer for three months, talked a great deal along this line, but no White Rat act received any kind of official notice, and the differences were finally adjusted with the stage hands as intermediary without any action on the part of the White Rats.

STADIUM A. C.

At the Stadium A. C., Manhattan Opera House, Thursday night, Ted "Kid" Lewis and Jack Britton will renew hostilities in their long standing feud for highest honors in the welterweight division. It will be the first time downtown New Yorkers have witnessed the clever lads in action against each other, their previous encounters having taken place in Harlem, Brooklyn and Boston. Envious critics claim that Morgan's and Johnson's charges are starting a little league of their own, such as Langford, McVey, et al., but these are the carpings of souls embittered by witnessing the lackadaisical efforts of the colored gladiators. The Lewis-Britton controversy had its counterpart years ago in the various meetings of Jim Corbett and Joe Choynski, and "Elbows" McFadden and Joe Gans; each battle was always better than the previous one.

The boys are tentatively engaged for twenty rounds in New Orleans on April 15, but as each is averse to traveling long distances from Broadway, perhaps an unsuspected haymaker might definitely settle the discussion before the Stadium ten rounds have ended.

CHRIS BROWN SUED FOR DIVORCE.

Maud Rockwell Brown, through her attorney, James A. Timony, has instituted divorce proceedings against Chris O. Brown, vaudeville agent and representative for Hugh D. McIntosh's enterprises.

The plaintiff alleges that she was married to Brown at Crown Point, Ind., Aug. 6, 1906. They lived happily together for two years, but soon after parted, owing to domestic difficulties.

"RIO GRANDE."

This new Augustus Thomas play opened at the Empire, New York, April 4, with a cast including: Richard Bennett and Lola Fisher, in the leading roles; Robert McWade, Frank Campeau, Calvin Thomas, Bennett Southard, John Warnick, Theodor von Eltz, Saxon King, Juan Villasana, Francis M. Verdi, Rea Martion, Gertrude Dalton and Amelia Gardner.

THE NEW CIRCUIT.

The new Southwest Circuit starts off under the most favorable conditions. The shows seen down that way so far have received the very finest "reports," and other managers in that section are manifesting an interest in obtaining the franchise, which is the best test of all.

M E L O D Y L A N E

BY JACK EDWARDS.

SONG WRITERS' BEEFSTAKE DINNER A HUGE SUCCESS.

I don't know who it was that wrote "The sound of chicken frying in the pan—that's music to me." But in this case beefsteak, and lots of it, was music for the music boys. It was resurrection day (or rather, evening) for the United Song Writers of America, and the arrangement committee, of which E. Ray Goetz was chairman, and composed of such able assistants as Bert Grant, Jimmie Monaco, Joe McCarthy and Edgar Leslie, deserves unstinted praise. While the affair was strictly a social one, every now and then one could gather from the remarks of the speakers, or, rather, between their lines, that many important things, in a business way, were to be considered later.

The greatest tribute possibly ever paid to popular song writers was the presence of so many distinguished guests and master minds of the music, theatrical and newspaper world. Our own Irving Berlin proved that he believed in preparedness by having prepared not only a beautiful poem, which was printed on the novel menu cards, but by singing a gem of lyric and melody in the way of an ode to our beloved departed brethren, Paul Dresser, Herbert Ingraham, Lewis F. Muir, etc. It is needless to say that there were few, if any, dry eyes when he finished.

George M. Cohan, who we all know, graduated from tinpan alley, not only sent a magnificent floral piece, but more important, is to note that he graced the dinner with his presence and timely remarks.

Irvin Cobb, who has been called by many the greatest newspaper man in the world, contributed as beautiful an oration as one will ever hear in a lifetime. He deviated from the song writer for a few minutes and delivered the most marvelous word picture of the regrettable conditions of this terrible war as he found them in Belgium and Holland; a treat, while depressing in its text, was so wonderful in its oration that it was greeted by the sixty some odd present with tumultuous applause and enthusiasm.

Victor Herbert, whom Gus Edwards so correctly termed "the greatest composer of them all," injected a novelty into the entertainment by suggesting that the rhythm of Berlin's poem from the menu could be sung to "Chopin's Funeral March," "Blue Danube Waltz," etc. While Mr. Herbert was not quite right, and the melodies didn't quite fit the lyric, yet it certainly was a great thought towards amusing the guests.

Robert Kitchen, Sunday editor of *The World*, made a terse speech, topped off with an excellent story. Bide Dudley, whom we all know for his column on the back page of *The Evening World*, proved a delightful talker, and also showed that he had a knowledge of songs and song writers.

Wilson Mizner and Tommy Gray furnished the humorous speeches of the evening. The caustic wit of both Mizner and Gray was greeted with hearty laughter by the happy throng. The Johnson Brothers, Rosamond and Jim, were certainly accorded a wonderful reception, and they both well earned it, Jim telling some timely stories, and Rosamond entertaining as only he can, at the piano.

Rube Goldberg, the popular cartoonist of *The Evening Mail*, has the proud distinction of having written one song, so he was treated like a member, and made an enjoyable address.

Billy Jerome was the toastmaster of the evening, and the humorous manner in which he introduced the speakers and entertainers was most pleasing. His suggestion that George M. Cohan be made an honorary member, needless to say, was carried unanimously.

The songs and piano entertainments were furnished by such capable artists as Lou Hirsh and Dave Stamper, Les Copeland, Sam Lewis and Bert Grant, Joe McCarthy and Jimmy Monaco, Gus Edwards and Leo Edwards, Harry Carroll and Ballard McDonald, James Kiernan Brennan, Fred Fischer, Coleman Goetz, Anatol Friedland and L. Wolfe Gilbert.

Gus Kerker was fair to the boys, and told them how sore he was at them for interpolations, but was still liberal minded enough to admit that he found it profitable, as he couldn't write rag numbers himself. Seymour Brown injected a serious note into the evening by mentioning several business facts that were indeed true and well spoken. "Tad" Dorgan didn't make a speech, but he certainly entertained the boys around his table.

All in all, the affair was a gigantic success. Good fellowship predominated throughout the entire evening, without one discordant note. In my humble opinion more, and a lot more, of these functions would help to create that feeling of brotherhood of man that I must admit in all honesty seems to lie dormant amongst our boys. There are other lines and professions where competitors meet socially and forget that they are competitors, and there is no reason on earth why it can't be done among the song writers. If nothing else, the dinner proved that the song writer is an important being in this world, that not only does he gladden the hearts of millions, but he is also compensated for his efforts, which is an important factor when you think that after all money rules this world.

NEW YORK'S FEATURE SONGS.
 "UNDERNEATH THE STARS"
 "YOU'LL ALWAYS BE THE SAME SWEET GIRL."
 "CUMBERLAND"
 "THERE'S A BROKEN HEART FOR EVERY LIGHT ON BROADWAY"
 "IF YOU ONLY HAD MY DISPOSITION"
 "ALL I WANT IS A COTTAGE, SOME ROSES AND YOU"
 "I LOVE YOU. THAT'S ONE THING I KNOW."
 "THE SUNSHINE OF YOUR SMILE"
 "THE DAUGHTER OF MOTHER MACHREE"
 "WHEN IT'S ORANGE BLOSSOM TIME IN LOVELAND"
 "HIT THE TRAIL WITH HOLIDAY"
 "MOLLY, DEAR, IT'S YOU I'M AFTER"
 "YOUNG AMERICA"
 "GOOD BYE, GOOD LUCK, GOOD BLESS YOU"
 "YOUR WIFE"
 "THEY DIDN'T BELIEVE ME"
 "SIAM"

EARL CARROLL AND CARRIE JACOBS-BOND.

Earl Carroll and Carrie Jacobs-Bond were on the same program at a large concert in Los Angeles last Wednesday. Mrs. Bond sang a few of her past performances, "A Perfect Day," etc., then Mr. Carroll warbled a few of his, and between the two of them it must have sounded like an old time song writers' night!

SWINDLER AT IT AGAIN.

The party or parties who have been traveling through the country swindling orchestra and band leaders, claiming to represent New York publishers, is at it again. He has been doing business for the past four years and has victimized many publishers; this time it's the Leo Feist Company, who have issued and sent broadcast the following:

\$100 Reward! For the arrest and conviction of anyone claiming to represent Leo. Feist, Inc., and collecting money in advance from orchestra and band leaders, moving picture pianists, etc.

We are receiving numerous complaints from leaders and others throughout the country, claiming to have paid money to solicitors for goods which were never delivered.

This is to inform everyone that our firm does not employ anyone to canvas for orders who is authorized to collect in advance.

Any regular "Feist" representative soliciting orders for us will not ask for any money in advance.

If anyone claiming to represent us calls on you and tries to collect money in advance, turn him over immediately to the Police Department and notify us by wire, and we will put the police officials in touch with the other victims and with our attorneys.

The names used at various times by these im- posters are as follows: R. N. Wolfson, J. Jacobs, R. H. Wagner, H. B. Saunders, S. D. Dansiger.

GILBERT AND FRIEDLAND'S UNIQUE SONG.

Wolfe and Anatol certainly can boast of having the distinctive song hit of the season. In a period of so many numbers of similar theme and construction, "I Love You, That's One Thing I Know," stands out as unique and distinctive. It is worthy of note that the verse of this song is written in the third person, so that any man, woman or child can sing it. The song is so different that the writer noticed that in two different acts last week, namely, Frank Morell and Weston and Leon, the number was rendered as an encore and the last song of both respective turns. Which shows that the song will stand the test of a difficult spot in any act. "I Love You, That's One Thing I Know" bids fair to outsell its predecessors by the same writers, "My Sweet Adair" and "My Little Dream Girl."

FEIST BOYS IN BOSTON.

Joe McCarthy, Howard Johnson and Jack Glogau, of the Leo. Feist staff, were in Boston recently, and looked over the new offices. What they saw surprised them so much that they didn't leave town for three or four days.

Charles Ray, who was formerly connected with Waterson, Berlin & Snyder, is now with the Feist people. It may be said, without any argument, that Mr. Ray is one of the best singers in this city, and is going especially well with "Sweet Cider Time When You're Mine" and "Good Old Days Back Home."

Sid Lewis, who was at the Orpheum last week, stopped the show nearly every day. His big song hit was "There's a Broken Heart for Every Light on Broadway."

"Sweet Cider Time When You're Mine" was one of the choice songs offered by Holden and Harrow at the Howard week of 3.

EARL CARROLL'S NEW SHOW.

"Canary Cottage," the new show for which Earl Carroll is writing the words and music, will open in Los Angeles in four weeks. Oliver Morosco is sending most of the principals direct from New York, and they will all report within a week or ten days. Rehearsals will begin immediately. Eddie Cantor, of Cantor and Lee, playing the Orpheum Circuit, was signed for the production when he played in Los Angeles last week. Walter Jones is cast for one of the leading comedy roles. Earl has a lot of new ideas regarding the instrumentation of the orchestra, and the papers in the West have predicted that he will give them another musical novelty as big as the banjo-saxophone idea which he created in "So Long, Letty."

MORRIS' BOSTON OFFICE.

Jack Mendelsohn, Morris' Boston manager, says that this past week was one of the best weeks for positive sales he ever had. It would make anybody work to see the beautiful window displays all stores had on "Orange Blossom Time." "Orange Blossom" week is sure a big success in New England, and Jeff, also Arthur Lange, came up to Boston for Saturday to put the finishing touches to it, and we are all more than satisfied with the wonderful results. Jack also claims that he has added another boy to his staff, and who happens to be Nat Clark. The past week there were eight big acts singing "Blossom" in Boston, and the way things are going now it looks like "Quaker Town," also "Santa Rosa," are two more sure successes. The following acts were in Boston week March 20: Howard, Kibel and Herbert, at Keith's; Kate Fitzgibbons, Fred Bates, a real Morris booster; Marian Poole, Al. Reeves' show, Liberty Girls company, also the High Life Girls company, and every one singing "Blossom." Jack has a crew of six boys, and all of them kept busy, or in other words, nothing to do till to-morrow.

COLONIAL.

ALFRED DARLING, MGR.

A corking good ten act bill is being shown, arranged by Manager Darling in such a manner that a more evenly balanced show has seldom been seen here.

The motion pictures, as usual, started, showing some interesting views of the past week.

Again demonstrating that position on a bill doesn't always count, Donald Kerr and Effie Weston, in eccentric dancing and a few songs, almost walked away with the bill. Here is a couple that could grace any stage and make good. Miss Weston is a very clever dancer, executing some new steps that got her the desired results. Kerr is also there with the dancing feet. As a finish they do a whirlwind dance that earned them several bows.

John Cutty, formerly of the Musical Cuttys, assisted by a young woman, put over a very nifty musical act. Cutty plays the piano, the bugle, horns and several other musical instruments, and excels with each. The young woman sports a fairly good voice and capably renders a song with good effect. The routine of numbers has been well chosen.

Jasper, the marvelous dog actor, direct from his success in "Young America," made his vaudeville come-back with plenty of success. Jasper is one of the most intelligent dogs that has ever appeared in New York, performing feats that would do credit to man. He was a solid hit.

Juliet Dika, replacing Reine Davis, left nothing wanting in a well put together singing act. Miss Dika is a stunning looking woman and certainly knows how to put over a song. One of her feature numbers was called "The Sunshine of Your Smile," and she scored big with it. An encore number with a lyric that tells something about France is one of those kind applause things, and does not suit a woman so talented as Miss Dika. Her costumes were beautiful.

Val Harris and Jack Manlon, working as a straight and rube old man, offered a splendid singing specialty. The work of the rube stood out prominently. Both have excellent singing voices and can put over popular songs. "Back Home" was their feature song and showed their voices off to good advantage. A corking good act for any bill.

For a sure laugh getter, "Hiram," as presented by Fred J. Ardath and company, is the goods, and the rube acting of Mr. Ardath and his company make it one of vaudeville's classics. Novelties in vaudeville to-day are rare, but "Hiram" surely fills a long felt want.

Opening the intermission, Al. B. White, one of the classiest singers of popular songs of the day, really ran neck and neck with the headline act. White has a happy way about him that would win any audience. His best song is called "The Letter That Never Reached Home." The number spells success for whoever publishes it, and as rendered by White took about seven bows.

Franklyn Ardell and Marjorie Sheldon presented their latest vaudeville success, "The Wife Saver," and what laughs were left in the audience they got. The sketch is a hummer from start to finish.

Anna Wheaton and Harry Carroll are the headliners, and surely made good with Miss Wheaton's excellent singing and Harry's capable work at the piano. They offered the same routine of songs as they gave at the Palace last week. Miss Wheaton's singing of "Suzanne" stamps her one of the best singing comedienne in vaudeville.

The Hon. Francis P. Bent, in an illustrated lecture on Mexico, closed, and on account of a long show he found it rather hard to hold them in. Those that remained were well rewarded, as the Hon. Bent is a good orator and gave an excellent description, assisted by the motion pictures, of Mexico.

Jack.

PALACE.

ELMER F. ROGERS, MGR.

Lent seems to have no effect on the attendance here, as Monday night a banner crowd witnessed a bill that was the equal of any ever shown here. More interesting was the fact that the program was made up chiefly of headliners, and the juggling of positions must have kept Manager Rogers busy.

The Mutual Weekly, with views of the past week, entertained.

Howard's animal spectacle, the headline act of its class, drew opening position, that proved no handicap, as the applause which greeted their efforts was big. It is one of the best arranged routine animal acts in the business.

Nonette took the place of the Misses Campbell in number two position and scored one of the hits of the bill. Nonette is an artist that vaudeville should be proud of. Her costumes and appearance are good and her talent speaks for itself. She is equally as clever singing as she is playing her violin. She has selected all her numbers with care and judgment, with the result that each one scored heavily. Her principal numbers included: "Morning, Noon and Night," "Good-Bye, Good Luck, God Bless You," "Are You From Dixie?"

"A Regular Business Man," presented by Douglass Fairbanks and several others during the past several years, again had the honor of playing this house, this time with William Gaxton in the title role. While comparison would not be in order, Gaxton gave a splendid performance, assisted by a capable little company.

Nan Halperin, with some new numbers and a few of her old ones retained, returned to the Palace and ran along with the features. As said in these columns several times, Miss Halperin is a finished artist, with personality and talent galore. Each one of the songs as rendered by her is made a classic, and at the conclusion of her meritorious performance received numerous bows. Her opening number, a kid impersonation, was a wonderful bit of work, and only goes to prove all that has been said of her.

Han Ping Chien, presenting his "Pekin Mysteries," had the crowd guessing with their clever work.

Fred Hallen and Molly Fuller, in the "Corridor of Time," proved that they can come back. For the younger generation a drop is used showing programs of some forty years back, displaying the names of both, as an introduction as to who the principals are. Miss Fuller, who was known in the early days as one of America's most shapely women and a leader in boy parts, showed by a display of her limbs that time has made no change. Mr. Hallen, always considered an expert in dancing, executed several old time dances selected by the audience, in a lively manner. Hallen and Fuller have re-established themselves as vaudeville features.

Nora Bayes, in her second week here, has retained several of her songs, and eliminated her auto story, again demonstrating what an able show-woman she is.

Sam Bernard, with a humorous monologue about politics and a few comedy songs, walked away with the bill. Bernard received a reception when he first made his appearance, the equal of which has seldom been seen at this house. He kept the crowd in an uproar from start to finish, and the few dancing steps he offered showed that he is as young as ever.

The Morgan dancers, with Marion Morgan featured, presented some very clean artistic dances, and closed one of the most entertaining programs shown here in many weeks.

Jack.

AMERICAN.

CHAS. POTSDAM, MGR.

Monday afternoon, April 3, saw the usual crowded house. Four acts out of nine were dancing acts, all going over. The honors were carried by Ernest Evans and Oscar Lorraine.

Robert Nome, a straight musical and whistling act, opened the show. He whistles and plays the saxophone well. His opening number was a trifle slow. A faster one would give him a good start. Took one bow.

Lawrence and Cameron (two men). The top-notch of Scotch. Presented a Scotch singing and dancing act that is full of pep. Cameron can put a number over and dances well, and Lawrence, at the piano, can play and also dance with style and grace. They were accorded two bows.

Mabel Johnstone, female ventriloquist, presented "Jerry's Dream," with a dummy that looked good and had a good routine of talk. Three things she did not do, "use the telephone," "drink out of a glass" or "smoke a cigarette." But what was done was put over well. The encore was not necessary, as it took the edge off the act. Two bows.

Three Romanos (three women). Three clever dancers. These girls know how to wear gowns. The act is full of pep and received three curtains.

Putnam and Lewis (two men), straight and comedian, in one. Have a good routine of talk and got plenty of laughs. The Italian comedian does not over do the comedy, and the straight is a good foil. They both sing well. Their routine of numbers is well laid out. "A Broken Heart for Every Light on Broadway" was well applauded. "That's the Spirit of '76" was a hurrah number. Closed with "She's My Girl and Your Girl" to three bows.

Ernest Evans and his "Society Dance Circus" was the hit of the show. He upheld the headline position. This act, just off the "big time," was a big flash, and the dancing of Evans and the principal stood out. Acts of this kind will help the Loew Circuit. At finish took five curtains, and the entire company walked across the stage.

Bissett and Scott (two men). These boys do a classy dancing act. The dancing on the chairs is still retained, and they were well applauded. They received two bows.

Milton Pollack and company (two men and woman) presented a sketch, "Speaking to Father," which has been reviewed before in these columns. The players handled their roles well. Laughs were plenty, and took four curtains.

Oscar Lorraine, with his violin and woman assistant in box, put over one of the hits of the afternoon. He certainly knows how to play a popular song. "Molly Dear" was well applauded. "Your Wife" was well rendered, and brought him back for five bows.

Lynch and Zeller (two men), club juggling act in one. The boys are good performers and held them in closing the show. Were accorded two bows.

Sam.

JEFFERSON.

WM. A. HINRICH, MGR.

Our idea of considerable show, relative to running time, was the program at the Jefferson the first half of the current week.

The opening turn appeared at 12:30 A. M., Monday, and at five minutes to three P. M. the first performance was finished.

The Seebachs, in their "bag punching" specialty, waded through all manners and methods of striking the leather, and save for an occasional burst of applause did not start the proceedings off with the customary bang. The girl good humoredly injected a smile or two into the routine, and the man seemed a willing worker, but a few of the "bags" refused to rebound properly and some of the "tricks" lost their effectiveness thereby.

Downs and Gomez, a light complexioned colored team, have an offering which was familiar in past years, but is rarely seen in the varieties to-day. The man appeared in the conventional frock coat and gloves, but neglected to carry a *chapeau*, and assisted by his partner, rendered some of the old songs. Included in the repertoire were: "The Rosary," "Believe Me If All Those Endearing Young Charms," etc. The absence of lively action made the turn appear draggy.

Howard and Hoyt, a team comprising a plump young damsel and a chap who vocalized, seemed to find favor with the "downtowners" to some extent. The talk "missed fire," but the man's rendition of "Mother's Rosary" was encored heartily. A finishing duet brought them back for a few bows.

"In the Trenches," a military singing turn, employing seven or eight persons, scored nicely. The set was pretty and the offering was well staged. The appearance of a "Zeppelin" and the use of searchlights throughout proved interesting. A quartette of singers is featured that harmoniously rendered "Good-bye, Good Luck," "Twilight," "Cider Time" and "Half the Man Your Mother Thought You'd Be." The blackface comic secured many legitimate laughs and registered his points in an easy manner. The girl seemed to lack confidence in the part of a nurse, and her delivery of lines seemed off.

Jos. K. Watson, as "Abe Kabbile," monologued to splendid results. Some of the "deep ones" did not "get over," but Watson continued and no hesitation marked his efforts when he perceived that the points were not grasped. The recitation about the whale was accepted as a "new" one by many of those present.

Miller and Vincent, billed as "Edward and Helen," proved the "class" of the bill. The young lady's winsome personality, coupled with a sweet voice and the vocal efforts of Miller, pleased immensely. Using "Back Home," "Memories" and "What's the Use of Going Home," they closed with a corking double number entitled "In the Cool of the Evening."

Benjamin and Augusta, a bicycle turn, closed the vaudeville portion of the program. The man's droll comedy and his unicycle tricks were entertaining. The girl's appearance was likeable.

Willie Zimmerman also appeared. *Frei.*

Keith's Alhambra (Harry A. Bailey, mgr.)—This week's bill: Muriel Window, Quigley and Fitzgerald, Kenneth Casey, Paul Conchas, French and Eis, James and Betty Morgan, Wilmer Walters and company.

FIFTH AVENUE.

WM. QUAD, MGR.

A pleasing entertainment was in evidence Monday evening, and the program moved smoothly along, save for the injection of numerous slides fortelling of "coming attractions" and containing the information that "The Mystery of Mary Page" would follow the last act.

The opening turn, Nelsco and Herley, experienced some difficulty in securing attention, owing to the numerous late comers swooping down the aisles. However, the couple did a long routine, and at the conclusion of their efforts were liberally applauded. The opening looked dubious, but a variety of card tricks, illusions, club swinging and the dear old shadowgraph "bit" carried them over nicely, although nothing novel was exhibited.

Rice and Francis presented a dialogue interspersed with songs and dances. The setting was pretty, but the ensuing chatter contained some "old boys." The girl is a dainty Miss with "oodles" of personality, which she employs to good advantage. The "Old Curiosity Shop," a splendid number by the male member, held the attention. Number two position is nothing to become unduly excited about, but the results attained by the team were satisfactory.

Four Pals (New Acts), a quartette of males, were a smashing hit. All popular numbers were used, lending weight to the theory that the public likes to hear familiar songs.

"Ladies' Reducing Parlor" closed the first part amid a riot of laughter. Mere man was not apparent in this offering unless it were the "property person" hidden behind a maze of scenery, snapping out orders and directions. An assortment of pretty and well formed maidens like this must needs have a man around somewhere to preserve the peace. It was amusing to note the expressions on the countenances of the audience when the shapely miss nonchalantly glided across the "rostrum." The antics of the two comedienne were very funny, and the boxing bout between the shapely girl and a wholesome blond party was viewed with awe by both the masculine and the feminine of the "customers." The exhibition by almost the entire company on how to preserve the figure proved interesting and mirth provoking.

A topical screen curtailed the activities of the girls and allowed strong men to sit back comfortably in their seats and rest their individual necks.

Wm. Morrow and Esther Joy, in an entertaining vehicle, found the audience in a receptive mood, and accordingly worked with ease and good judgment. The talk contained many witty phrases and registered nicely. Morrow's "Cradle to the Grave" number and his "laughing" song, "caught on" immediately. The finale was artistic and brought them back for deserved appreciation. Herein entered the "slides" to provide for the removal of the fence and the "taking up" of the drop used by Morrow and Joy.

The Kirksmith Sisters scampered off with the "hit" of the second portion of the show. The song ensemble was vociferously applauded, as was the soprano solo by one of the girls. The execution on the different musical instruments was not overlooked, and the youngest of the girls handled the baton with an assurance that was recorded in the spontaneous applause of the assemblage. Each member of the sextette was bubbling over with good humor, which in a great measure insured the popularity of the offering.

The ways of a monologist are not hard, when said monologist has good material and realizes the value of same. This fact was attested by the manner in which Harry Lester Mason smote those present with his comic endeavors.

Witt and Winter, two clean-cut looking chaps, closed with a routine of hand balancing "tricks" *à la mode* with acts of this kind.

The exodus began with the arrival of the boys, but many folk interested in screen subjects remained to puzzle over "Mary Page." *Freel.*

Hurtig & Seaman's (Louis Hurtig, mgr.)—Billy Watson's Big Show this week.

Proctor's One Hundred and Twenty-fifth Street (John Buck, mgr.)—This week's bill: The A. B. C. Boys, Carrie Lilly, Dae and Neville, Herbert Ashby, Harlequin Trio, Alber's Polar bears, Add. Hoyt's Minstrels, Bernard, Flimley and Carmontello, White Trio, Adrott Brothers, Belle Ruthland, and Clifford and Mack.

Keith's Bronx (Robert Jeannette, mgr.)—The stock company offers for this week "The Three of Hearts."

SHADES OF NIGHT

AUDUBON.

SAM MIERS, MGR.

This Fox house was packed to doors at 8 P. M., Monday, April 3, and they were standing six deep. The house holds 3,200 seats, and a good show was the verdict.

Mahoney Bros. and Daisy (two men and dog), opened the show. This is a good act, and as suggested in these columns four weeks ago, they put on a new finish. Their talk and dancing pleased. The comedian does not overdo the comedy, and at finish took two bows.

"What Every Man Needs" (one man and two women), a sketch with bright lines and capable players. Took three curtains. (See New Acts.)

Bill Pruitt, "the singing cowboy," sang three songs. "Ireland, I Hear You Calling Me," which went over big. "Your Wife" was well rendered. Closing number, "Daughter of Mother Machree," got him two bows.

Willard and Moran fight pictures were sandwiched in between, and they were applauded. The women were the most interested.

Carson and Willard (two men), in one, with bulletin board. The line of talk was funny, and they were the laughing hit of the bill. Three bows.

"Melody Land" (two men and nine women), a class girl act, with original song and special scenery (See New Acts.). *Sam.*

NEW VAUDEVILLE ACTS

"Melody Land."

25 MIN. FULL STAGE.

Audubon.—Ned Wayburn has put over a classy girl act, an original idea. As the curtain rises a bar of music, with eight girls made up as the scale. A song writer appears looking for a melody. He meets Inspiration, portrayed by Joseph Herbert Jr., and Success (Myrtle Young), a stately blonde, who can put a number over and dances well. She and Herbert did a double number with a dance which went over big. Joe Mack, as the song writer, proved to be a clever comedian and a corking good eccentric dancer. The girls are comely and work in unison. They make four changes and dance well. The closing number was put on only as Wayburn can put on a number. It took five curtains at finish. This act can play on any bill, as it is a big flash and a classy act. *Sam.*

Four Pals.

15 MIN. ONE.

Fifth Ave.—Good singing "fours" have not been very much in evidence of late, and this quartette of male singers fills an aching void. Where these chaps excel is in the harmony department, and their voices blend splendidly.

Opening in evening clothes they render quartette and solo numbers, and display some corking examples of harmonious vocalization. "Are You from Dixie," "Memories," "Daughter of Mother Machree" and "Rocky Road to Dublin" were used in the order named, and each number was a distinct hit. Better than the average "four" because they sing as a quartette should. A slight awkwardness was apparent, but should soon wear off. *Freel.*

"What Every Man Needs."

18 MIN. FULL STAGE.

Audubon.—The opening shows the home of woman who gives advice in matrimonial troubles. She has a Japanese female servant, who tells her of a rich millionaire bachelor who is to be blackmailed by her brother's employer, who is a confidence man. The appointment is made at the woman's house for him to go there on a bet. The millionaire arrives and declares himself as a woman hater and president of the Bachelor's League. After a bit of argument she tells him of a frame-up to ruin him, and to save himself he marries her, after she tells him the story of blackmail.

Miss Hill, as the woman, played her role well. Mr. Donaldson, as the bachelor, portrayed the role to a T. The Japanese girl, played by a real Jap, was the type. This act will fit on any bill. *Sam.*

SUPPLEMENTAL ROUTE LIST.

Bragg & Bragg Show (Geo. M. Bragg, mgr.)—Lawston, Me., 3-8, Portland 10-15.
Hall, Billy, M. C. Co. (Tab)—Bath, Me., 10-12, Gardner 13-15.
"Her Soldier Boy" (The Shuberts, mgrs.)—Newark, N. J., 3-8.
Millette Comedy Co.—Bartow, Ga., 3-8.
"Million Dollar Doll" (Corr.)—Circleville, O., 7, Hillsboro 8, Wilmington 10, Logan 11, Lancaster 12, New Phila. 14, Canton 15.
Pickett Stock (E. H. Whcox, mgr.)—Illion, N. Y., 3-8.

REGISTER YOUR ACT.

PROTECT WHAT YOU ORIGINATE.

THIS COUPON will be numbered and attached to your material, and a certificate will be returned to you as an acknowledgment, and for future reference. The contribution should be signed plainly by the person or firm sending the same, and should be endorsed by the stage manager of the show or of the house where the act is being used. Further acknowledgment will be made by the names and numbers being published.

Address your contributions to **THE REGISTRY BUREAU,**

NEW YORK CLIPPER, 47 West 28th St., New York.

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When you register a play or scenario that you intend to submit for reading to any producer, we will furnish a label to be attached to the original, showing that the same has been entered in THE CLIPPER Registry Bureau. Get the idea?

ADDITIONAL CERTIFICATES.

774—Mrs. J. B. King.....	Scenario	785—Jos. La Dour.....	Poem
775—Earthman Farrell.....	Song Poem	786—Jos. La Dour.....	Poem
776—Joseph L. O'Connor.....	Scenario	787—Ed. Winchester.....	Act
777—Horace Haws.....	Song Lyric	788—George Lepper.....	Original Act
778—Holmer F. Pickens.....	Song Lyric	789—Francis P. Barber.....	Song Poem
779—Henry P. Eberling.....	Song	790—Wm. McCrystal.....	Scenario
780—Harry Opel.....	Title	791—Ernest Klutting.....	Animal Act
781—Leo Dale Ingraham.....	New Act	792—Andrew E. Pfeiffer.....	Sketch
782—Adolph Adams.....	Scenario	793—Jas. Hardy.....	Scenario
783—J. H. Griswold.....	Song Title	794—George Krinn.....	Scenario
784—Wm. Cirensa.....	Scenario	795—E. R. Shaul.....	Song Lyric
		796—E. R. Shaul.....	Song Lyric

CHICAGO

APRIL 3.

BACK TO THE FOLD.

Julia Arthur, whose name used to mean a great deal to the dramatic stage, but who was in retirement for sixteen years, came back into her own last night, at the Grand Opera House, with "The Eternal Magdalene," a play dealing with reformation in the half-world.

PRINCESS GETS "THE WEAVERS."

Twenty-four years after Hauptmann wrote "The Weavers" (which was the most successful of Emanuel Richter's stagings when produced in New York) came to the Princess last night, with its huge cast of sixty, the portraiture of the Silesian weavers' strike making an impression with the opening audience that should augur a successful run.

FOUR PLAYS FOR LITTLE.

The Little Theatre's program, commencing Wednesday night, will embrace four short plays: "The Letter," "Temperament," "Extreme Unction" and "The Bachelor." After nine weeks' run, "The Charity That Began at Home" closed at this theatre, Saturday night.

"ARSENE LUPIN" PRODUCED.

"Arsene Lupin," a thrilling drama built around the sensational adventures of the gentleman crook, is among the plays produced by the new French company at the Theatre Francais d'Amérique during the current week. Productions like this are a good indication of the high calibre of the company.

April 10—"Her Soldier Boy," an operetta with a score by Emmerich Kalman, composer of "Sarl," will be sung at the Chicago Theatre by Margaret Romaine, Arthur Albro, Scott Welsh, Audrey Maple, Ethel Brandon, Fay Evelyn and others. Victor Leon's German libretto has been Englished by Rida Johnson Young, and Sigmund Romberg has added to the score.

April 24—Harry Lauder is expected to arrive at the Garrick on this date with a new budget of songs.

May 15—Elthor "A World of Pleasure" or "Robinson Crusoe Jr."—both are New York Winter Garden shows—will begin a Summer run at the Palace.

PRINCESS (S. P. Gerson, mgr.)—"The Weavers," first week.

CORT (U. J. Hermann, mgr.)—"Everyman's Castle," second week.

POWERS' (Harry Powers, mgr.)—Ethel Barrymore, in "Our Mrs. McChesney," third week.

BLACKSTONE (Edwin Wapler, mgr.)—E. H. Sothern, in "The Two Virtues," third and last week.

GARRICK (John J. Garrity, mgr.)—"Experience," fifteenth week.

ILLINOIS (A. Pitou, mgr.)—Montgomery and Stone, in "Chin Chin," tenth week.

OLYMPIC (George C. Warren, mgr.)—"So Long, Letty," eighth week.

CHICAGO (John J. Garrity, mgr.)—"Town Topics," fifth week.

GRAND OPERA HOUSE (Harry Ridings, mgr.)—"The Eternal Magdalene," first week.

VICTORIA (H. C. Broasaki, mgr.)—Week April 2, "The Parish Priest."

IMPERIAL (Will Spink, mgr.)—Week of April 2, "Nearly Married."

NATIONAL (J. P. Barrett, mgr.)—Week April 2, "The Woman in the Case" (stock).

COLUMBIA (Wm. Roche, mgr.)—Week April 2, Irwin's Big Show.

HAYMARKET (I. H. Herk, mgr.)—Week April 2, stock burlesque.

GAYETY (R. S. Schoenecker, mgr.)—Week April 2, the Mischief Makers.

ENGLEWOOD (Edw. Beatty, mgr.)—Week April 2, Weingarten's Show.

STAR AND GARTER (C. L. Walters, mgr.)—Week April 2, Ed. Lee Wrothe and Sliding Billy Watson.

AMERICAN HOSPITAL NOTES.

LULU HUNTER (Mrs. Gus Adams), of the Hunter Trio, made a hurried trip from Los Angeles to Chicago, to undergo an operation for tumor. Miss Hunter occupies Room 12.

LAVERNE BELL MAJOR, the little baby of Marjorie Major, who was operated upon for deformity of a finger, the result of a burn, is getting along nicely.

ADVERTISEMENTS AND SUBSCRIPTIONS RECEIVED AT WESTERN BUREAU OF NEW YORK CLIPPER, CASE & SATHAS, WESTERN MANAGER, 504 ASHLAND BLOCK, RANDOLPH AND CLARK STREETS, CHICAGO.

CLAIRE COULSON, sister of the cashier at McVicker's, is making daily progress following her operation for goitre.

RUTH RAING, of Monte Carlo Girls, is making an uninterrupted recovery following her operation of several days ago.

WILLIAM HAYES is able to walk about without crutches.

LILLIAN LANGTRY, after a hurried visit, went on her way to Kansas City to fill another engagement.

The new hospital is going up quickly. The workmen are now at the second story.

MRS. GEO. ELLIS, of the "Cheyenne Minstrels," was bitten by a raccoon, and suffered an infection of the hand.

MRS. LESLIE LEGRANGE, of the Four Xylophiliends, is also suffering with an infected finger.

rid of some of his physical nervousness and is settling down to a steady pace that ought to frighten rival publishers.

DEAN HAPPY.

Al. J. Dean, of the publishing company bearing his own name, is an extremely happy chap, because most of his issues are now listed with the big syndicates.

"WHILE THE CITY SLEEPS."

(Reviewed at the Imperial Theatre, Chicago, Thursday, March 30.)

Rowland & Clifford show that they understand the trend of the times in their production of Edward E. Rose's reversion to the melodrama of yesterday, "While the City Sleeps."

The play has all the heart throb and most of the character pictures of old time melodrama, though the exaggerated "electrical" climax has been superseded by a more logical situation-thrill, and the villain in the white duck trousers is supplanted by a more plausible "wolf in sheep's clothing." The story tells of the efforts of a political ring to corrupt a police force in order to spirit away an immigrant Jewish girl from Russia. A patrolman, in love with the daughter of the chief of police, assisted by his brother, mother and a dashy newsgirl (not to mention the aforesaid daughter of the chief, who wavers between love for the patrolman and distrust of his honesty), reveals and quashes the plot, receiving his reward in the shape of a sergeant's star—and the chief's daughter.

Henry Gurvey turns what would not ordinarily prove a good role into an excellent piece of character work by his handling of the love-sick Jewish peddler, seeking the girl about whom the plot revolves. Gurvey has the knack of putting his heart and soul into his work, drawing a most interesting and compelling character picture.

Owen Williams makes a very acceptable hero, fitting the varied requirements of the part. Helen Gleason is a heroine acceptable to the eye and ear. G. K. Brown is natural and impressive as the chief. W. J. Baxter doubled successfully, showing versatility. Charles Siddens was sufficiently unscrupulous as the chief villain, with Dave Henderson in active support. Grace Chieders evoked heart throbs as the newsgirl, with George Edwards in her train as the immigrant. Douglas Lawrence made a gullible juvenile. Francis Bent met all the requirements of the chief female character role most admirably.

Casper.

CHICAGO HARMONY NOTES.**THINGS BRIGHTENING UP.**

Things are brightening up in the local music market, and it doesn't take half an eye to glimpse the fact. The publishers look happier (less worried would be a better way of expressing it), and the healthy condition of most catalogues might be accepted as an essay on the reasons for the relieved tension. Publishing concerns which were new a short time ago have succeeded in getting their products listed. Big staffs are performing huge tasks in the field of popularization, and everything points to a permanent ending of the period of gloom which seemed to "glom" everything in sight a short time ago.

BIG HIT IN CANADA.

"That's What a Real Canadian Can Do" (a happy new number from Craig's busy grist) has stirred Canada as no other song succeeded in stirring it since the beginning of the great war. A movement is on foot to make it the official number of the Canadian Army, because a prominent military officer heard it while witnessing the performance of an American burlesque show in Canada.

BRINGS AUDIENCE TO ITS FEET.

The Phenix Music Publisher's novel peace appeal song, "We'll Put Another Star in the Star Spangled Banner," achieved a wonderful record in Racine, Wis., a couple of weeks ago, for the entire audience at the Strand Theatre rose to its feet when the chorus was reached as a mark of respect for the sentiment expressed in the song. The audience then tried its utmost to join in the words, though the number had never been heard in the same theatre (or city) before.

GOING SOME.

Will Rossiter ought to be able to furnish his new office in the Henrile Building most beautifully, May 1, if the manner in which performers are falling and calling for "Walking the Dog" augurs big sales for what is rapidly proving a sensational stage success.

ALL HE'S THINKING OF.

Like a man in love, Rocco Vocco, local manager for Leo Feist, has only one thought in his well balanced mind; that is—just how his new offices will look when he moves into the Grand Opera House Building, May 1. The fact that Feist will enter has stimulated activities in the whole building.

CLIMBING HIGH.

The Singers Booking Agency (controlled by Sam Herman and John Baxter) has succeeded in landing the John Baxter Song Review for McVicker's Theatre, for week of April 10.

MYSTERY MAN HEARD FROM.

Gus Kahn, who has developed into something of a man of mystery since his hurry-up-call from New York, admits, according to a postal received at THE CLIPPER's Western Bureau, that he is stopping at White Plains. Al Jolson sometimes hides at the same resort, but, of course, that's neither here nor there.

WE WONDER.

THE CLIPPER reports, from the East, that Theodore Morse is getting better. Wonder if his melodies are doing likewise.

WILL'S VISIT.

Will Von Tilzer, mogul of the Broadway Music Corporation, came to and left Chicago last week like a breath of Summer wind. Will has gotten

CHICAGO MANAGERS ORGANIZE.

CHICAGO, Ill., April 1.—The activities of the White Rats and the probable unionizing of dramatic and picture players by what is now known as the Actors' Equity Association, has led theatre managers to form organizations to protect their interests. A temporary organization of Middle West managers was effected at the Palmer House this afternoon. Temporary officers were elected as follows: Aaron Jones, president; Mort Singer, vice president; Claude S. Humphries, secretary, and J. C. Matthews, treasurer. The meeting was called to order by Karl Hoblitzelle, of the Interstate Circuit, and was held on orders from New York. A communication to this effect, addressed to Mort Singer, was read. In addition to those named above, those present were: Will Cunningham, John Nash, Sam Kahl, L. F. Allardt, and W. S. Butterfield.

RUTH RECOVERING.

Ruth Budd, who was severely injured in a fall at the Majestic Theatre, recently, is rapidly recovering her normal strength, and it is believed that she will soon resume her vaudeville tour. Misfortune seems to have pursued the Budd family, for Giles Budd, who also fell recently, still has his hips in plaster casts. Wires of sympathy were sent Ruth by Marcus Loew, Marinella and Paul Durand. Mrs. Budd is in constant attendance at her daughter's bedside.

MADE MONEY.

It is rumored that Harry Ridings, manager of George M. Cohan's Grand Opera House, and Joe Harris (Charlie's brother) cleaned up a fortune in steel speculation. More power to you, boys!

ON OUTLYING VAUDEVILLE BILLS.

DETAILED REVIEWS OF NEIGHBORHOOD HOUSES AND LOOP RESTAURANT OFFERINGS--LEADERS ON VARIOUS BILLS.

(Special to THE CLIPPER.)

CHICAGO, April 1.

Inasmuch as the North American Restaurant is, in reality, a vaudeville theatre, engaging a full program for the edification of its patrons, THE CLIPPER's reviewer of outlying theatres has deemed it advisable to incorporate a review of this Loop restaurant with the weekly report on neighborhood vaudeville in Chicago.

LINCOLN.

(W.M. McGOWAN, MGR.)

With five acts on the bill, each and every one a corker, patrons of the Lincoln showed their appreciation by the liberal amount of applause offered.

Mr. and Mrs. McGreevy presented a rural novelty, entitled "Back to the Farm." The act consists of good comedy talk, slack wire walking, juggling and singing. The little lady, who looks beautiful, makes two changes of wardrobe and sings "Bill Bailey" and "Sweet Cider Time." Her voice is very appealing and her delivery is great.

Clayton and Russell, in singing, dancing, cornet and piano playing, made a good impression from the start. They open singing "Honeymoon Bells," with the lady dressed as a bride. The man then sings "Memories." Next the lady plays the cornet and piano at the same time, registering a bit. They close with a neat dance.

James Grady and company offered their comedy dramatic sketch, "The Toll Bridge," to good advantage.

Eckert and Parker, a refined German comedian and a straight man, in a good singing and talking act, entitled "The Golfers," were the hit of the bill. The boys have a splendid selection of gags. The straight man sang "Cumberland" and "Hello, Hawaii," in a sweet, melodious voice.

"Seven White Black Birds," six men and a lady (special scenery, showing the cotton fields in Dixie), received solid rounds of applause. The act is full of snappy talk, and the voices are immense. One man does an eccentric dance far above the average dancer.

Block.

NORTH AMERICAN.

Restaurant.

A selection of acts formerly playing the big time and the big family time, made up the bill at the North American last week. Morris Silver, who takes great pride and care in booking the acts deserves to be complimented.

Bert Gilbert, a popular baritone singer, neatly dressed and possessing a strong musical voice, rendered several high class ballads.

Masaroff Troupe, two girls and a boy, offered singing, instrumental playing and Russian dancing. Three people did the act, which went over like a shot from a cannon.

Crane Opera Trio rendered several operatic selections, in very good voice.

Wurnell offered "A Roller Skate Novelty," doing some very good dancing and tumbling while on the skates. His one big feat being jumping in and out of a barrel, doing a somersault.

The Senate Three are to be congratulated for their ability as singers and fun makers. These boys have a wonderful way of putting over their material, and the publisher who can get this trio to sing one of his songs can be called lucky. Among all the songs they sang five are worthy of mention: "Are You From Dixie?" "Little Bit of Heaven," "Well, I Swan," "Sweet Cider Time," and "When Daddy Was a Boy."

The Dancing Kennedys and Hattie Lurad, engaged indefinitely, scored their usual hits. The music is furnished by Henshaw's Orchestra, with "noise" by Jake, the ragtime drummer boy, whose work on the drums keeps him constantly in the eyes of the patrons.

Block.

ACADEMY.

(JOSEPH PILGRIM, MGR.)

Lappo and Benjamin, comedy novelty acrobats, opened the show with good tumbling and comedy.

Rambler Sisters and Lena Pinaud, three pretty and graceful girls (new act to Chicago), were a decided hit. Miss Pinaud sang "My Wife" in good voice, and then offered a neat dance that met with the approval of the entire crowd. The girls offered a solo dance, wearing some stunning gowns. Should have no trouble in securing the best of time.

Sam Wright offered a routine of talk in Hebrew dialect, and scored a goodly amount of laughs.

Beach and Lynn, comedy sketch, entitled "The New Cook," made a good impression. The talk is good, but the songs used could be replaced for more suitable numbers.

Claudia Coleman, in "Types of Women," was the real hit of the bill. Miss Coleman offers several different impersonations of women, which is both interesting and witty, and her delivery is fine.

Trevett's military dogs closed the bill, to applause.

Block.

LAST HALF.

Flying Mayos (aerial artists) opened the show, and the audience held its breath gazing at some of the stunts performed.

Cullen Brothers, eccentric comedians, sang and danced, much to the satisfaction of the crowd.

Woods' Hawaiians, singing, dancing and instrumentalists, started off nicely, but slowed up considerably at the finish, which ought to be re-arranged.

Duffy and Montague, in "Married a Half Hour," scored the laughing hit of the bill. The lady is graceful, and wears some stunning gowns, while her partner is a great asset to the act.

Block.

LAST HALF.

The Great Santell closed the performance, demonstrating his physical strength and injecting considerable comedy.

Block.

GRAND.

(WM. JOHNSON, MGR.)

The headliner for the week was the versatile lady known as "Patricola," who sings a little, plays the violin a little and dances a little. Miss Patricola sang about a dozen songs, including "Magic Melody," "Mother's Rosary" and a new song, entitled "Yiddish Blues," which she put over in a very select manner. Her violin solo brought her a few encores, forcing her to sing her old favorite, "Pat Casey."

Chisholm and Green were the next act to score a hit with their burlesque travesty, entitled "A Shop Girl's Romance." The garret scene of "Oliver Twist" is put over with plenty of vim and dash. Their work is great.

Emmett's Fashion Show, a "single lady," with a pretty face and figure, offered something new in the line of posing act for this house.

Johnson and Rollison (colored) offered singing, talking and dancing. The boys work snappy, but should cut out the few suggestive gags. "Daughter of Mother Machree" went over very nicely.

Mantell's Martlets closed the bill.

Block.

LAST HALF.

Packed to the doors and anxiously waiting for the ever faithful entertainer, Patricola, to make her entrance, sat the large throng which gathered to be entertained in real style at the Grand Theatre. Acts of every description appeared and disappeared, but Patricola could have remained forever. She sang and played several new numbers, and the crowd all but stood up and yelled for more at the finish of her act.

Pat Le Volo, a neatly dressed young man, performed some very daring deed on both a slack and revolving wire; the applause was tremendous. Le Volo takes some awful chances, while riding a wheel, also jumping from the stage onto the wire, swinging back and forth at a very fast clip.

Greer and De Laney (colored) offered singing, dancing and talking. The talking ought to be routine and the straight man should pay a little attention to his clothes.

Graham and Randall presented a burlesque travesty, with special drop, showing four different scenes. The man is very clever and a wonderful change artist, and has a staunch supporter in the lady.

Four Jupiters, two men and two ladies, in gymnastic act, performed nicely on the rings, bars and trapeze.

Block.

WILSON.

(LICALZI & BUHL, MGRS.)

LAST HALF.

The Three Lilliputs, miniature singers and dancers, possessing real talent, and Kenney and Hollis ("Original College Boys"), who know how to put over comedy dialogue and render songs of various nations, were the merit hits of the well balanced bill.

In their train, closely challenging them for stellar honors, were: Earl and Curtis, with their really funny comedy act, "The Girl and the Drummer," detailing a flirtation in a hotel lobby; Simpson and Dean, with breezy bits of eccentric entertainment, and Papina, "Queen of the Air," whose ring work held the audience spellbound. Casper.

AMERICAN.

LAST HALF.

Mr. and Mrs. F. M. McGreevy, in a combination of singing, talking, juggling and slack wire walking, started the ball rolling. The gentleman in the act is very versatile in his rube make-up, handling a clever line of chatter and doing some very daring deeds on the wire. His acrobatic stunt, juggling a lighted lamp on his head and drinking a glass of water at the same time, brought forth solid rounds of applause. The lady, who is restful to the eye, renders "Sweet Cider Time" and "I'm Going To Hit the Trail," in splendid voice; her costumes are beautiful.

Those Harmony Three sang "Are You From Dixie?" "Memories," "To Have, To Hold, To Love," and several other popular numbers.

Baron Lichten and his piano offered a routine of comedy songs and talk, also doing the same stunt as Morton and Moore (pulling different colored handkerchiefs out of his pockets).

Watson and Delaney presented "Ten Fashion Girls" in closing position, and did nicely.

Porter J. White and company offered a thrilling dramatic act, entitled "The Visitor," and held the audience spellbound throughout.

Block.

LAST HALF.

The Two Gorgas opened the show with a comedy acrobatic act, to good advantage.

Howard and Sadler, two girls who can sing, offered several popular songs, including "Hawaii," "Lonesome Melody," "Memories," and about a half dozen more. These girls are to be complimented on their voices, as their singing is a treat to the ear.

The Five Sullys, in a travesty farce, entitled "The Information Bureau," kept the audience in a cheerful mood all through the act.

Thos. Potter Dunn scored as usual. "Don't Bite the Hand" and a parody on "I Didn't Raise My Boy to Be a Soldier" went over big.

Dan Burke and company, "The Old Master,"



closed the show with a routine of modern and old fashioned dances.

CROWN.

LAST HALF.

The Malcoms opened the show with a routine of balancing, wearing neat costumes. The act is interesting, and finish is great.

Blair and Crystal, in a conversational oddity cleverly arranged, work with considerable snap. "Mother" is put over in a novel way.

Montgomery McClain and company offered their singing, talking and dancing act, entitled "On Broadway." They carry two special drops, and their way of working is good.

Howard Chase and company offered comedy sketch, which went over for the hit of the bill.

Four Rubes, in harmony singing and talking, met with the approval of the audience from the start.

Flying Kayes closed the show with a very good acrobatic act, holding the audience until the very last minute.

Block.

EMPEROR.

LAST HALF.

Regal and Bender, athletic comedians, opened the show, and gave bill a dandy start.

Hickman Bros. (Two Ways to Look) have a good line of comedy talk, and their work was appreciated.

Doss (billed as the man who grows) is inclined to take a little prestige away from similar acts, but act does not compare with original.

Polo and Love offered a fair routine of acrobatic stunts.

Harrington and Florence, billed as "Those Movie Folks," use good songs, but their talk is weak.

At Ocean Beach (a miniature musical comedy, with Billy Bachelor) scored the real hit of the bill. Billy is without doubt a wonderful comedian, and handles his lines like a wizard. The supporting cast are to be complimented. The chorus works with plenty of vim and dash, and the entire act is worth witnessing.

Block.

TOO MUCH TABLOID?

Vaudeville lovers are beginning to ask if there isn't too much tabloid injected into current vaudeville bills. Intrinsically, tabs are very interesting. To devote half a regular vaudeville bill to breezy miniature musical comedy is not a bad idea and serves to relieve the monotony of many brief acts. But, unfortunately, tabs do not have the same strength, frequently, as individual acts. Though they occupy more time and bring more money, many are produced as a single act, rigid economy being observed in the selection of talent. A tab possessing a weak comedian, an indifferent prima donna and a danceless soubrette is not pleasant food for contemplation throughout half a bill. At present Chicago is overloaded with tabs. The actors, no matter how weak they may be as individuals, feel a sense of importance because the producer has assured them that the tab is booked solid. Sometimes this sense of assurance assumed by a weak performer makes the tab in question a monotonous, mediocre affair. This is not true of all tab shows seen in Chicago, but heads of vaudeville circuits would do well to see that every tab applying for bookings is at high tide in the way of snappy dialogue, good voices and choruses with singing voices.

STROLLERS' REVEL.

A very fitting name for the annual entertainment of a theatrical club is the "Strollers' Revel," and it will be held this year on Sunday afternoon, April 9, at Powers' Theatre. This organization is about two years old, and it boasts of a membership of eight hundred professionals, all of whom are enthusiastic in its welfare.

GOLDIE ILL.

Art Goldie, well known in local circles, is ill with pneumonia, brought on partially by the shock attending his father's death three weeks ago.

KEOUGH'S OPERATION.

Ez Keough, Feist's assistant Western manager, underwent an operation last week. It is believed that he will be back at work in a few days.

SHADES OF NIGHT

BURLESQUE

BY MILL.

April 8
ROUIES
REVIEWS

GLOBE TROTTERS.

RATING.

Book	Principals	Comedy	Numbers
90	95	95	100
Scenery	Costumes	Olio	Chorus
100	100	100	95

"The Dowry Seekers" is the title of the two act comedy put forward at the Columbia, New York, this week. Old Man Devere had four daughters, of different nationalities.

Of the four, Frankie Rice, as the one born in Italy, was the most conspicuous, and her dialect and activities were greatly appreciated. Miss Rice has the proper conception of burlesque and makes a lot of fun for her audiences, incidentally for herself. The candle scene with Frank Hunter was well done, also the scene with Will Lester, in which she gradually changes from skirts to full tights during the successive encores.

Will Lester was a fair German as Bock Beer, and Charles Brown carted around a sufficiently Irish brogue and face to fit his name of Michael Murphy.

Don Treat was the juvenile as the young American.

Irving Hay played the elder Devere, but appeared to best advantage as the hotel clerk. Madge Darrell, stouter than ever, played the German daughter in true comedy style. Florence Davenport appeared as the Irish daughter, and Sarah Hayatt, the American girl.

Frank Hunter made a hit as the Italian, and later as the colored porter, showing clever character work for both impersonations.

The chorus: Florence McCormack, Amella Rivers, Margaret Ellison, Mildred Fletcher, Billie Clark, Rose Robson, Flo Bradley, Marie Albert, Margaret Holland, Antoinette Paul, Billie De Long, Alice Rich, Emma Sattler, Marie Ma Dill, Anna Spears, Lydia Weaver, Martha Rice.

The numbers in the first act included: "The Italian Tango," with some great acrobatic stunts by Hunter and Rice; "Moonlight in Mayo," by Miss Davenport and Mr. Brown; "Joe With His Fiddle and Bow," by Miss Davenport, and "I Could Love You All the Time," by Miss Rice and Mr. Lester.

The olio had the Four Bostonians, who made the most of their selections, including "Good-bye, Good Luck, God Bless You" and "My Mother's Rosary."

Lester and O'Hay presented "In the Trenches," a heavy treatise on the choice between love and duty, with Mr. O'Hay as the German soldier, and Will Lester as the son. The letter from the wife brought out sufficient pathos, and frequent applause interrupted the "lecture." "Silver Threads," "Home, Sweet Home" and other songs were heard coming from the other parts of the trenches. The father is shot and dies in the arms of his son.

"The Octopus," is the title of a gymnastic act by a clever team of toothworkers, with a revolving apparatus. After a series of evolutions, including disrobing in midair, whirling, etc., the scene changes to a submarine view, with the merman and mermaid reclining in the water, when the octopus swoops down and apparently seizes them to whirl them about to a lively and exciting finish. The act created a good impression, and both the lady and man are finished gymnasts.

The second act shows the railroad station and hotel, with four or five bridal chambers, all marked No. 9, to which the various couples are assigned as they arrive.

Miss Rice presented her specialty, singing "On An Island With You," and then showing how Dave Warfield, Eddie Foy, Bertha Kalish and others would sing it, and encoring with a confidential talk about the manager to good applause. "London Town" was a "Johnnie" number led by Mr. Trent. "Be Careful, Marie," served Miss Rice as an encore getter. Frank Hunter and Miss Davenport did a specialty, and "Hoko Moko Isle" was well put over by Mr. Trent.

The telephone bit to the spirits was worked up by O'Hay as the promoter, and Hunter, under the able.

The staff: A. R. Sanders, manager; Jack Jones, stage manager; L. R. Rich, musical director;

Chas. Sattler, carpenter; D. Leahy, electrician; Harry Wills, properties.

On Monday evening the real "Globe Trotter," Richard Pitrot, was noticed in the lobby of the Columbia. *MILL.*

GARRICK CLOSES.

The Garrick, New York, closed as a burlesque house on April 1. Reports had been circulated that the site was on the market, but Mrs. Ed. Harrigan, the owner, has evidently changed her mind as to disposing of the property, and will maintain the building as a theatre.

The most likely policy to be installed will be photoplays. The lease of the Rosenbergs expires April 30.

The shows that were booked at the Garrick this week and next lay off.

HARRY HART'S FUTURE.

Cincinnatians are wondering what sort of new amusement pastures Harry Hart will be found in next season. He will not tell. An official announcement tells of his retirement from the management of the Olympic Theatre at the close of the present season.

THREE REPEATERS.

At the Columbia, New York, the Maids of America, Dave Marion's Show and the Merry Bounders will repeat at the end of this season, prior to the Summer run of the new Behman Show, which will be put on next week at Baltimore. The book is reported to look good to the experts.

THIS IS NO PRESS STORY.

Billy Watson, of Beef Trust fame, will break records this week at Hurtig & Seamon's Theatre, New York. The Harlem Board of Commerce have a carnival week and the advance sale is big.

THE TWENTIETH CENTURY MAIDS, at the Columbia, New York, next week, will include: Harry Cooper, Jim Barton, Arthur Young and "The Old Town Four."

ED. MORBACH JR. has a clever characteristic *enre acte* musical review at the Columbia this week, playing bits of Bert Baker, Al Reeves, Babe La Tour, Ben Welch, Sam Howe and Billy Arlington, with the drummer doing the comedy.

THE GRAND, Trenton, N. J., had Hello, Paris for its last show this season, and may re-open in the Fall on the American Burlesque Wheel, although it has been reported that Trenton would be eliminated. The shows now go direct from the Trocadero, Phila., to the Olympic, New York.

BILLY WOOLFOLK has recovered from his recent illness, and has returned to manage the Yorkville, New York, where the Auto Girls are playing the third week of their easy-jump tour in New York City.

GRACE LOUISE ANDERSON, prima donna of the Darlings of Paris Co., has again signed for next season. Lew Reynolds, of Watson's Big Show, is also engaged. Josie Dennis will produce the musical numbers.

MAY HOWARD is in motion pictures. She recently posed as Diamond Kate in "Vultures of Society."

MARION HEBRON returned to New York after being away with the Dauphine Theatre Stock Co., New Orleans, since last September, being the only one of the original company that stayed till the end of the season.

SAM LEVY will have stock companies alternating between the Haymarket, Chicago; Cadillac, Detroit, and the Star, Cleveland, this Summer. He has signed Elsie La Bergerre for the Summer and for next season.

MRS. MUL CLARK died March 28 at her home in Cincinnati, O., after a lingering illness, and was buried 31 in St. Mary's Cemetery, in that city.

SAM GRANET receives a benefit April 7 at Miner's Empire during the engagement of the Midnite Maidens.

EMILY BENNER, well known as a contralto prima donna, died recently.

ROUTES.

COLUMBIA CIRCUIT.

AL. REEVES — Casino, Brooklyn, 3-8; Empire, Newark, N. J., 10-15.

BEHMAN SHOW (Jack Singer, mgr.) — Casino, Philadelphia, 3-8; Palace, Baltimore, 10-15.

BON TONS (Ira Miller, mgr.) — Colonial, Providence, 3-8; Gaiety, Boston, 10-15.

BEN WELCH SHOW (Harry Shapiro, mgr.) — Hurtig & Seamon's, New York, 3-8; Empire, Brooklyn, 10-15.

BOSTONIANS (Frank S. Pierce, mgr.) — Palace, Baltimore, 3-8; Gaiety, Washington, D. C., 10-15.

BILLY WATSON'S BIG SHOW (Wm. F. Rife, mgr.) — Miner's Bronx, New York, 3-8; Orpheum, Paterson, 10-15.

DAVE MARION'S (Bob Travers, mgr.) — Syracuse and Utica, N. Y., 3-8; Gaiety, Montreal, Can., 10-15.

FOLLIES OF THE DAY (Barney Gerard, mgr.) — Gaiety, Pittsburgh, 3-8; Star, Cleveland, 10-15.

GLOBE TROTTERS (M. Saunders, mgr.) — Columbia, New York, 3-8; Casino, Brooklyn, 10-15.

GAY NEW YORKERS (Harry Leon, mgr.) — Casino, Boston, 3-8; Grand, Hartford, Conn., 10-15.

GYPSY MAIDS (W. V. Jennings, mgr.) — Empire, Brooklyn, 3-8; Colonial, Providence, 10-15.

GOLDEN CROOKS (Jas. C. Fulton, mgr.) — Grand, Hartford, 3-8; Jacques, Waterbury, Conn., 10-15.

GIRL TRUST (Louis Epstein, mgr.) — Gaiety, Buffalo, 3-8; lay off 10-15; Syracuse and Utica 17-22.

HARRY HASTINGS (Martin J. Wigert, mgr.) — Colonial, Dayton, O., 3-8; Empire, Toledo, O., 10-15.

LIBERTY GIRLS (Alex. D. Gorman, mgr.) — Jacques, Waterbury, Conn., 3-8; Hurtig & Seamon's, New York, 10-15.

MAJESTICS (Fred Irwin, mgr.) — Star and Garter, Chicago, 3-8; Berchel, Des Moines, Ia., 10-13.

MANCHESTER'S (Bob Manchester, mgr.) — Empire, Toledo, O., 3-8; Columbia, Chicago, 10-15.

MAIDS OF AMERICA (Frank McAleer, mgr.) — Gaiety, Montreal, Can., 3-8; Empire, Albany, N. Y., 10-15.

MILLION DOLLAR DOLLS (Chas. Falke, mgr.) — Empire, Albany, N. Y., 3-8; Casino, Boston, 10-15.

MIDNIGHT MAIDS (E. W. Chipman, mgr.) — Empire, Newark, N. J., 3-8; Park, Bridgeport, Conn., 10-15.

MERRY ROUNDERS (Jas. Woodson, mgr.) — Lay off 3-8; Syracuse and Utica 10-15.

PUSS PUSS (Al. Lubin, mgr.) — Park, Bridgeport, 3-8; Miner's Bronx, New York, 10-15.

ROSELAND GIRLS (Bob Mills, mgr.) — Gaiety, Toronto, Ont., 3-8; Gaiety, Buffalo, 10-15.

ROSE SYDELL'S CO. (W. S. Campbell, mgr.) — Berchel, Des Moines, Ia., 3-8; Gaiety, Omaha, 10-15.

ROSEY POSEY GIRLS (Peter S. Clark, mgr.) — Orpheum, Paterson, N. J., 3-8; Empire, Hoboken, N. J., 10-15.

STROLLING PLAYERS (Louie Gilbert, mgr.) — Gaiety, Detroit, 3-8; Gaiety, Toronto, Ont., 10-15.

SOCIAL MAIDS (Joe Hurtig, mgr.) — Gaiety, Kansas City, Mo., 3-8; Gaiety, St. Louis, 10-15.

SPORTING WIDOWS (Bob Simons, mgr.) — Gaiety, Omaha, Neb., 3-8; Gaiety, Kansas City, 10-15.

STAR AND GARTER (Ass. Cummings, mgr.) — Star, Cleveland, 3-8; Colonial, Dayton, O., 10-15.

SMILING BEAUTIES (Ben Harris, mgr.) — Gaiety, St. Louis, 3-8; Star and Garter, Chicago, 10-15.

SAM HOWE'S (Geo. R. Batcheller Jr., mgr.) — Gaiety, Washington, D. C., 3-8; Gaiety, Pittsburgh, Pa., 10-15.

TOURISTS — Empire, Hoboken, N. J., 3-8; Casino, Philadelphia, 10-15.

TWENTIETH CENTURY MAIDS (R. E. Patton, mgr.) — Gaiety, Boston, 3-8; Columbia, New York, 10-15.

WATSON-WROTHE SHOW (Manny Rosenthal, mgr.) — Columbia, Chicago, 3-8; Gaiety, Detroit, Mich., 10-15.

AMERICAN CIRCUIT.

AMERICAN (Louis Gerard, mgr.) — Standard, St. Louis, 3-8; Gaiety, Chicago, 10-15.

AUTO GIRLS (Ted Symonds, mgr.) — Yorkville, New York, 3-8; Gaiety, Philadelphia, 10-15.

BEAUTY, YOUTH AND FOLLY (Lou Stark, mgr.) — Corinthian, Rochester, N. Y., 3-8; Star, Toronto, 10-15.

BROADWAY BELLES (Joe Oppenheimer, mgr.) — Columbia, Grand Rapids, Mich., 3-8; Majestic, Indianapolis, 10-15.

BLUE RIBBON BELLES (Wm. S. Clark, mgr.) — Penn, Circuit 3-8, Gaiety, Baltimore, 10-15.

BIG CRAZE (Joe Levitt, mgr.) — Cadillac, Detroit, Mich., 3-8; Columbia, Grand Rapids, Mich., 10-15.

CABARET GIRLS (Lewis Livingston, mgr.) — Savoy, Hamilton, Ont., 3-8; Cadillac, Detroit, 10-15.

CHERRY BLOSSOMS (Maurice Jacobs, mgr.) — Gilmore, Springfield, Mass., 3-8; lay off 10-15; Star, Brooklyn, 17-22.

KATHRYN DAHL

CHARMING WIDOWS (Sam Levy, mgr.)—Galety, Philadelphia, 3-8; Wilkes-Barre, Pa., 12-15. CITY SPORTS (L. E. Sawyer, mgr.)—Galety, Baltimore, 3-8; Trocadero, Phila., 10-15. DARLINGS OF PARIS (Chas. E. Taylor, mgr.)—Youngstown, O., 3-5; Akron, O., 6-8; Empire, Cleveland, 10-15. FROLICS OF 1915 (Frank Lalor, mgr.)—Empire, Cleveland, 3-8; Penn. Circuit 10-15. FOLLIES OF PLEASURE (Rube Bernstein, mgr.)—Star, Toronto, Ont., 3-8; Savoy, Hamilton, Ont., 10-15. FRENCH MODELS (Harry Rose, mgr.)—Shamokin, Pa., 3: Shenandoah 4, Wilkes-Barre, Pa., 5-8; Binghamton, N. Y., 10, 11; Amsterdam, 12, Hudson, Schenectady, 13-15. GIRLS FROM THE FOLLIES (Gus Kahn, mgr.)—Buckingham, Louisville, Ky., 3-8; Olympic, Cincinnati, 10-15. HELLO, PARIS (Wm. Roehm, mgr.)—Olympic, New York, 3-8; Academy of Music, Jersey City, 10-15. HELLO GIRLS (Louis Lesser, mgr.)—Binghamton, N. Y., 3, 4; Amsterdam 5, Schenectady, N. Y., 6-8; Corinthian, Rochester, N. Y., 10-15. HIGH LIFE GIRLS (Frank Calder, mgr.)—Lay off, 3-8; Star, Brooklyn, N. Y., 10-15. JOYLAND GIRLS (Slim Williams, mgr.)—Century, Kansas City, Mo., 3-8; Standard, St. Louis, 10-15. LADY BUCCANEERS (Dick Zeisler, mgr.)—Academy, Jersey City, 3-8; Gayety, Brooklyn, 10-15. MILITARY MAIDS (M. Wainstock, mgr.)—Howard, Boston, 3-8; Gilmore, Springfield, Mass., 10-15, close. MISCHIEF MAKERS (T. W. Gerhardy, mgr.)—Galety, Chicago, 3-8; Buckingham, Louisville, Ky., 10-15. MONTE CARLO GIRLS (Jack Sutter, mgr.)—St. Joseph, Mo., 6-8; Century, Kansas City, Mo., 10-15. PAT WHITE SHOW (Lew Talbot, mgr.)—Trocadero, Phila., 3-8; Olympic, New York, 10-15. PARISIAN FLIRTS (Chas. Robinson, mgr.)—Academy, Fall River, Mass., 3-5; Worcester, Mass., 6-8; Howard, Boston, 10-15. RECORD BREAKERS (Jack Reid, mgr.)—Star, St. Paul, Minn., 3-8; St. Joseph, Mo., 12-15. REVIEW OF 1916 (Henry P. Dixon, mgr.)—Star, Brooklyn, N. Y., 3-8; Yorkville, New York, 12-15. SEPTEMBER MORNING GLORIES (Joe Carlyle, mgr.)—Englewood, Chicago, 3-8; Galety, Milwaukee, 10-15. TEMPTERS (Chas. Baker, mgr.)—Colonial, Columbus, O., 3-8; Youngstown, O., 10-12; Akron, O., 13-15. TIP TOPS (Joe Hurtig, mgr.)—Galety, Brooklyn, 3-8; Fall River, Mass., 10-12; Worcester, Mass., 13-15. TANGO QUEENS (Ed. E. Daly, mgr.)—Majestic, Indianapolis, 3-8; Englewood, Chicago, 10-15. U. S. BEAUTIES (Dan Guggenheim, mgr.)—Olympic, Cincinnati, 3-8; Colonial, Columbus, 10-15. WINNERS (Harry K. Gates, mgr.)—Galety, Minneapolis, 3-8; Star, St. Paul, Minn., 10-15. YANKEE DOODLE GIRLS (Henry P. Nelson, mgr.)—Galety, Milwaukee, 3-8; Galety, Minneapolis, 10-15.

PENN. CIRCUIT.

MONDAY—Canton, O.
TUESDAY—Johnstown, Pa.
WEDNESDAY—Altoona, Pa.
THURSDAY—Harrisburg, Pa.
FRIDAY—Orpheum, York Pa.
SATURDAY—Academy, Reading, Pa.

THE BIG REVIEW OF 1916 Show has Edmund Hayes and company in "The Piano Mover," as a special feature, at the Star, Brooklyn.

MINNIE BUD HARRISON has signed with Jean Bedini for next season.

JAMES LOWRY will manage the Casino, Brooklyn, after April 22.

MATT KENNEDY is seriously ill at John Hopkins Hospital, Baltimore, Md.

JOHN JACKSON, of the Twentieth Century Maids, had his eye injured by the accidental discharge of a pistol during the performance at the Empire, Albany, April 1.

THE CRACKERJACKS closed for the season, April 1, at Philadelphia.

THE MILITARY MAIDS will close at Springfield, Mass., April 15.

AT THE OLYMPIC, New York, Hello, Paris is this week's attraction. Frank Moran was a special feature at the Sunday show, April 2.

DAVE MARION has announced his plan to put on a post season show at the Columbia, Chicago; Gayety, Detroit, and Gayety, Buffalo.

RENE COOPER, JOE SIMON and NELL HALL will close with Al. Reeves' Show at the Casino, Brooklyn. Ruth Wilson closed at the Columbia. Charles Diamond is engaged to remain for the rest of the season.

DUFFY, GEISLER and LEWIS will split at the end of this season. Ted Lewis will organize a new three musical act for vaudeville.

SHADES OF NIGHT

Hamilton, Can.—Grand (A. Strowger, mgr.)—St. Elmo" (photoplay) April 3-5, "Polly and Her Pals" 6-8.

TEMPLE (James Wall, mgr.)—Bill 3-8: "The Man Off the Ice Wagon," Kelly and Pollock, Moran and Wiser, Gordon and Rica, Force and Williams, and photoplays.

SAVOY (Geo. Stroud, mgr.)—Week of 3, Cabaret Girls, Follies of Pleasure 10-15.

Altoona, Pa.—Mishler (L. C. Mishler, mgr.)—Louis Mann, in "The Bubble," April 4; the Blue Ribbon Girls Burlesques 5, "On Trial" 6, Forbes-Robertson, in "Hamlet," 8.

ORPHEUM (Arthur E. Denman, mgr.)—Bill 3-5: The Kiddies Burglar, Coakley, Haney and Dunlevy, Josephine Davis, and Mystic Hanson Trio, For 6-8: Shannon, Annis and Company, Hallright and Bates, Bernard and Myers.

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MEYER COHEN, Gen. Mgr.

HARRY KIEFFER will open his tent show April 24, playing his old territory in Kansas. He will carry a new feature advertising plan, making moving pictures in each town played.

MME. KRONOLD, former Metropolitan Opera House star, underwent an operation for tumor at St. Francis Hospital, New York, on April 3, and is reported to be in a favorable condition.

CLIPPER POST OFFICE

In order to avoid mistakes and to insure the prompt delivery of the letters advertised in this list, a POSTAL CARD must be sent requesting us to forward your letter. It must be signed with your full name and the address to which the letter is to be sent, and the line of business followed by the sender should be mentioned.

Please mention the date (or number) of the CLIPPER in which the letters sent for were advertised.

LADIES' LIST.

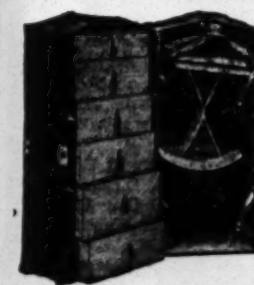
Angel Sisters	Hoban, Bess	Nolan, Maude
Aiston, Arthur O.	Hicks, Mrs. H. M.	Nugent, Alice
Amesister, Billie	Hite, Elmore	Ott, Margrete
Beevor, Mrs.	Harrington,	Parker, Gene
Bernard, Dolie	Ivy, May	Partridge, Emma
Ballerini, Clara	Kincaid, Evelyn	Paull, Madge
Boyd, Mrs.	Kingsley, Anna	Peters, Lillian
Bury, Bee	Lingell, Celia	Roslyn, Marie
Claxton, Loretta	Lappin, Eva	Rose, Louise
Cody, Vera	La Palva, Miss	Selzor, Katherine
Clifton, Cora	La Salle, Babe	Shirley, Maude
Cotton, Kitty	Mantell, Goldie	Smith, Nell
Carlton, Nell	Marlowe, Billie	Stampel, Deserie
De Lacey, Mabel	Morarity Sisters	Tait, Mildred
Dampier, Rose	Mayo, Edna	Thornton, Phyllis
Donnelly, Etta	Montgomery,	Watson, Mamie
Wilson, Tillie	Mrs. J. N.	Wallace, Hope
Francisco, Margie	Martire, Laura	Winter, Nell
Grant, Mrs. H.	McAlpine, Nizza	Weir, Jean
Gifford, Julia	Meek, Anna	Ward, Shirley
Gardner, Irene	Mulhall, Miss	Ward, Mrs. J. C.
Garrett, Margie	Miller, Bessie	Yale, May
Gallagher, Martha	Madison, Ruth	

GENTLEMEN'S LIST.

Ackerman, John	Hawkins, F. L.	Prattie, Mr. & Mrs.
Aste, Samuel	Hickman, Guy	Paul, Harry A.
Armstrong, Geo.	Harding, Leonard	Faul, J.
Ashley & Canfield	Hawley G. & May	Payton, Claude
Anger, Lou	Hall, Louis Leon	Prowell, R. J.
Biegelow, Frank H.	Harrington, Harry	Rowland, Jas. H.
Brownlee, J. W.	Hoyt, Chas. M.	Roberts, Jas.
Burrows, Warren	Haldenby, Geo. T.	Roehm, Henry
Barth, Lee	Harding, Leonard	Rice, Daniel
Boyd, Larry	Ivy, Mr. & Mrs. Jack	Ray, Chester
Burt, Castle D.	Jeavons, Thos. J.	Richards, Chas.
Beaumont, Frank	Knoll, Gus	Richardson, F. W.
Boyce, Geo.	Klein Bros.	Rice, Daniel
Bishop, Chester	Kellogg, Sidney	Ring, Chas.
Cleary, Jack	Kelly, Arthur J.	Roy, Walter S.
Orane, J. Monto	Lloyd, C. A.	Ritter, T. E.
Cannon, G. E.	Lefferty, Grant	Haeselude, Geo.
Carmichael, Field	Leon, Great	Reinhardt, J. F.
Dashes, Paul	Lowande, Tony	Spencer, Robert
Deming, Arthur	Lewis, Jack	Standing, Gordon
De Voe, Eddie	Linnean, J. G.	Swafford, J. B.
De Veaux, Harry	La Valliere, Jos.	Stoeffer, Louis
Delmore & Wilson	Lorenzen, Chas.	Schutz, Eugene
Duquesne Com., 4	Lick, Andy	Snyder, Thos.
Durfey, J. D.	Lewis, J. C.	Smith, Chas.
Daly, John P.	Moran, Jack	Stellman, W. G.
Dorritty, Harry	Matthews, Arthur	Stanley, J. Frank
Elliott, Eugene G.	Meadow, Chas.	Stillings, The
Earl's Diving	McAvoy & Brooks	Spencer, Garnet J.
Nymphs	Miller, Cleora	Spink, Al. H.
Elliott, Max C.	Mitchell, Mr.	Stevens, J. W.
Earle & Edwards	Murray, T. Jeff.	Seymour, T. G. H.
Emerson, Harry	Meehan, John	Scott & Wilson
Economon	Millard, Billy	Tibbets, Calvin L.
Themisto	Maddox, Dick	Thompson, T. A.
Feeney, Jos.	Manning, Ben	Tabler, Percy D.
Frank, Theo. M.	Marshall & Tribble	Turburn, Al.
Fane, Walter	McAllister, Thos. A.	Turner, Chas.
Fiske, E. D.	Maxwell, Harvey J.	Volk, Herman
Grew, Wm. A.	Murphy, Eng. J.	Wilson, Bud
Gray, Julian	Moore, F. F.	Welch, Lem
Greene, Alf. D.	Mason, Eddie	White, Geo. W.
Gray, Robert	Meers, G.	Worles, Bob P.
Gray, Julian	McNells, Frank	Wade, J. P.
Gourley & Keenan	Monroe, Robert B.	Weiss & Weiss
Gem, Austin	Millard, Billy	Welling-Levering Troupe
Gordon, W. H.	Nagle, Fred S.	Way, G. H.
Gulie, John	Orcutt, Alva	Wood, Lew Nod
Gibney, Wm.	Parker, Leo	Winn, W. D.
Howard, Gene	Pearson, Will B.	

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(In answering ads, please mention CLIPPER.)

STOCK

STOCK LOCATIONS.

"The Man Who Owns Broadway" is the bill week ending April 8, at the Majestic, Brooklyn, N. Y., where the Calburn Opera Co. is having most successful season.

"The Melting Pot" is the offering week ending April 8, at the Auditorium, Baltimore, Md. "Sherlock Holmes" just finished a very successful week.

"Sadie Love" is the offering week ending April 8, at the Lyric, Bridgeport, Conn., under the management of Joseph Solly.

"The Road to Happiness" and "The Miracle Man" are underlined for immediate production at Hathaway's Theatre, Brockton, Mass. Julian Noa is playing the lead with this company.

"In the Bishop's Carriage" has been selected by Roy Walling to open his stock season with at the Lyceum, Detroit, Mich., Easter week. "Shall We Forgive Her" will be his second bill.

"The Man from Home" has been selected by Messrs Elbert & Getchell for week ending April 15, at the Princess, Des Moines, Ia. "The Little Millionaire" underlined.

"The Rule of Three" is in active rehearsal at the Morosco, Los Angeles, Cal. This company has just finished a very successful week with "The Miracle Man."

"Marrying Money" is offered week ending April 8, at the Auditorium, Lynn, Mass., under the management of E. V. Phelan. "The Brute" underlined.

"Tess of the Storm Country" is produced week ending April 8, at the Lyceum, New Britain, Conn., under the management of Alfred Cross. Mr. Cross also plays the leads.

Jerome Kennedy, the well known character comedian, has been engaged by Wm. J. Carey for his new stock company at Harmanus Bleecker Hall, Albany, N. Y., opening Easter week. "Outcast" will be one of this company's early productions.

"The Servant in the House" will be the Holy Week attraction at the Academy of Music, Northampton, Mass.

"The Road to Happiness" is the offering at the Baker Theatre, Portland, Ore., week ending April 8. This play is also underlined for immediate production in all the Poli houses, Academy of Music, Halifax, N. S.; Jefferson, Portland, Me., and Shubert, Milwaukee, Wis.

"The Regeneration" will be produced week ending April 15 by George Driscoll at His Majesty's, Montreal, Can.

"Outcast" is being produced week ending April 8 at the Boyd, Omaha, Neb., with Eva Lang and Edward Lynch playing the leads, under the management of O. D. Woodward.

"The Blindness of Virtue" will be produced week ending April 15 at the Wallace Theatre, Peoria, Ill., under the management of Morgan Wallace. "A Bachelor's Romance" underlined.

"Sherlock Holmes" is offered week ending April 8 at the Orpheum, Reading, Pa., under the management of Nathan Appell.

"Too Much Johnson" and "The Fascinating Widow" are produced the weeks of April 8 and April 15, respectively, at the Empire, Salem, Mass., under the management of Maguire & Connery.

"The Master of the House," with Malcom Williams and Florence Reed as the stock stars, is the attraction week ending April 8 at the Denham Theatre, Denver, Colo., under the management of O. D. Woodward. The next stock star to appear with this company will be Mary Boland, who will open in "Along Came Ruth."

"The Yellow Ticket" is the selection by Ed. Ornstein for week ending April 8 at the Elsmere, New York City, with Welva Lestina and Clay Clement in the leading roles. "A Fool There Was" underlined.

"The Thief" is the attraction week ending April 8 at the Knickerbocker, West Philadelphia, Pa., under the management of William Miller.

"The Yellow Ticket" has been selected by James Thatcher for his Holy Week's attraction at Poli's, Washington, D. C., and the New Academy, Scranton, Pa.

"Outcast" and "Sadie Love" will be produced the weeks ending April 15 and 22, respectively, at the Shubert, St. Paul, Minn., under the management of L. N. Scott.

THURSTON HALL IN STOCK.

Thurston Hall has been engaged for the leading roles in the Colonial Stock Co., Cleveland, whose season will open Easter Monday.

MATTHEWS BECOMES MANAGER.

Godfrey Matthews, formerly leading man of the Colonial Theatre Stock Co., Providence, R. I., has taken over this theatre for the Spring and Summer, and will install a stock company there, opening May 1. He will have associated with him many of the old favorites of last season's stock. Blanche Shirley will be the leading lady.

Aside from Mr. Matthews and Miss Shirley the company will include: Laura Tingle, Jeanette Cass, Frances Scarth, Jack Lewis, Edwin Dudley, stage director; Arthur Matthews, Bert Rooney, Lionel Deane, Winfred Burke and Robert Fletcher.

The opening play will be William A. Brady's "Sinners," and the company will be under the business direction of H. C. De Muth, formerly connected with H. H. Frazee and Jos. M. Galt.

LEWIS ENLARGES STOCK CO.

Wm. F. Lewis announces that he has engaged a company of twenty stock players for his "tent" show, which will play the Nebraska territory this Summer.

Two complete electric light plants will be carried, and thirty 60-watt lamps will be used for illuminating the marquee. Five complete "sets" will be used.

The paraphernalia will be loaded on four large wagons, 8x18 feet, and transported on flat cars from town to town.

W. I. Hanis is stage director, and W. H. Tibbils will travel ahead of the organization.

NOTICE.

THE PUBLISHERS OF THE CLIPPER EARNESTLY SOLICIT THE CO-OPERATION AND ASSISTANCE OF ALL MANAGERS OF STOCK THEATRES IN INCREASING THE VALUE OF THIS DEPARTMENT. WE BELIEVE IT WILL BE MUTUALLY ADVANTAGEOUS IF EACH MANAGER WILL SEND US EACH WEEK ANY CHANGES THAT MAY OCCUR IN THE POLICY OR PERSONNEL, ANY ACCIDENT, UNUSUAL OCCURRENCE OR IMPORTANT HAPPENING CONNECTED WITH HIS COMPANY. WE DESIRE TO GIVE GREATER PUBLICITY AND PROMINENCE TO THIS BRANCH OF AMUSEMENTS THAN HAS BEEN DONE HERETOFORE BY ANY PUBLICATION. WILL YOU HELP?

STOCK OPENS.

The Rose Millen Players opened at the Majestic, Lorain, O., March 27, to capacity business. The company is good, and expects to remain in Lorain for the entire Summer season. The company is headed by Rose Millen, who is alternating with the leading lady, Margot Monte. The roster: Leonard Lord, leading man; James A. Swift, comedy; Ilroy Elkins, heavies; Jene Kane, juvenile, light comedy; Don Esterwood, stage manager, and Hugh Harper, director; Anna Kingsley, ingenue; Harry Ehrenberg, property man.

BREAKING RECORDS.

The Chet Keyes Stock Co., under the management of Thurman F. Bray, is playing in its seventeenth week at the Orpheum Theatre, Zanesville, O., to the largest business ever done by any stock in this city. The company is composed of the following well known people: Chet Keyes, Dot Keyes, Helen Keyes, W. K. Hack, V. A. Varney, W. J. Winkoff, Frank Bryan, Ralph Mensing, Ruby De Farris, Mrs. Burton Keyes, Dick Richardson, Irving Young, scenic artist.

ALBANY TO HAVE STOCK.

Harmanus Bleecker Hall, Albany, N. Y., will inaugurate a stock company under the management of Uly S. Hill, opening April 4. Sue MacManamy will be leading lady, and a competent cast of players will be selected.

REILLY TRANSFERRED TO HARTFORD.

Neal Harper, for several months manager of Poll's stock theatre, Hartford, Conn., will be transferred elsewhere on the circuit this month. Edward F. Reilly, hailing from Brooklyn, will be his successor.

HENRY JEWETT PLAYERS TO DISSOLVE.

HOLDERS OF PREFERRED STOCK TAKE ACTION.

The Henry Jewett Players, according to a bill filed in the Superior Court, at Boston, have lost \$40,000 in their stock ventures at the Plymouth Theatre and Boston Opera House.

The Henry Jewett Players were backed by a number of Boston's social leaders, and they have brought their action for the purpose of dissolving the company and also having restored to them \$10,000 which remains in the hands of the treasurer.

CLINT AND BESSIE ROBBINS CO.

Clint and Bessie Robbins closed their season March 11, and went to their home in Newago, Mich., for their annual rest. They open July 29, carrying sixteen persons, five piece orchestra and vaudeville show, outside of an excellent repertoire of standard dramas. Those who made good last season have been re-engaged, and several new features have been added for the coming season.

LEW PARKER'S BENEFIT.

The Grand Opera House Stock Company will assist at the testimonial performance to Manager Lew Parker, Sunday evening, April 16.

Holbrook Blinn's "The Bride" will be played by Dudley Ayres, W. J. G. Briggs, William Elliott, William Evans and Isabelle Fletcher.

A new vaudeville sketch by Charley Schofield, entitled "Uncle Billy's Return," will be played by Charles Schofield, Isadore Martin and William Evans.

TED GIBSON CO. CLOSES.

The Ted Gibson Stock Company closed in Kansas City, Saturday, April 1. The company had played a three weeks' engagement.

FRANCES McHENRY replaced Ione McGrane in the cast of the Shubert Stock Co., at the Shubert, Milwaukee. Miss McGrane left to rest up before joining a road company.

THE ANGELL STOCK CO. is in its eighteenth week at the Park, Pittsburgh, playing to good business, and will continue until May 1. The company will then open its Summer season at Summer resorts, returning to the Park next September.

THE BROWNELL-STORK STOCK CO. has a new leading man in the person of Alfred Lunt, who is making his first appearance with the company this week in "Under Fire."

F. P. HELLMAN has left New York, after completing arrangements for his next tenting season, which will start next month.

THE PRINCESS STOCK CO., under management of Eichman & Stevens, opens April 29 with an entire new equipment, and expect to play the same territory.

RALPH WORDLEY, comedian, will support Sam Myle at the National, Detroit, Mich., in a musical stock company of forty people, opening May 28 under the management of Hagerdorn & King.

CHRYSTAL HERNE will become a star on the Western Stock Circuit, April 17, at St. Louis, and will later on play a leading role in a new play to be produced by Oliver Morosco.

BERT LYTELL and EVELYN VAUGHN are reported to be on their way to Honolulu for a season, starting April 10, with the company from the Alcazar, San Francisco.

FLORENCE REED and MALCOLM WILLIAMS will open in "Bought and Paid For" at the Alcazar, San Francisco, at the head of the new stock.

KEITH'S, Portland, Me., now playing Keith vaudeville, will begin its Summer stock season April 24.

A NEW stock company is being assembled by General Manager James Thatcher for the Poli house, Hartford, Conn. It will open April 24.

KATHRYN DAHL

The Song with the Punch!

Read this chorus

"I don't know much about a lover's garden,
I don't know words the poets use in books,
If I don't talk just right, I beg your pardon,
I've got to hand it to you for your looks:
I don't know much about that kid called Cupid,
Who shoots at hearts with arrows from his bow,
I wasn't much on school, but still I am no fool,
I love you = that's one thing I know."

Other Stern hits are - "My Sweet Adair"
"Maid of my heart" "Scuttle-de-Moore"
"Painting that Mother of mine" etc. etc.

Remember this title for future reference

"Shades of Night"

Joseph W. Stern & Co.
L. Wolfe Gilbert Prof. Mgr.
1556 Broadway - New York.
main office 102-104 W. 38th st.

HAVANA NEWS.

The racing season ended Sunday, March 19, with biggest attendance and heaviest playing of the meeting, and now the departure of many interested has made a noticeable dent in Havana's floating population. Rumor says a new track will be built in the near future, closer to the centre of town, for racing all the year round. This rumor also carries the novel announcement of night racing during the very hot weather.

"Movies" continue in most of the theatres, with Spanish operetta at the Campoamor and Payret. At the latter, "La Marcha De Cadiz" ad "Sol De Espana," on a combination bill, offer a boring first tanda (turn), but a rather interesting second. The plot is lost to those who do not fully understand Spanish, but the music is fascinating. Three castanet dancers, Violets and Dolores, girls, and Bill-bao, man, are immense favorites and really wonderful dancers.

The auto races Sunday, 26, attracted crowds, and the appearance on the streets that evening of the winning car—a Stutz, driven by Maximino Herrera—together with the cable news that Cuba's favorite, Jess Willard, had defeated Moran, made the day a most exciting one.

Impresarios interested in bringing Caruso to the National are said to have petitioned City Council for \$30,000 guarantee for the tenor's spending money here. The future will see the success or failure of this effort. Meantime, the most important musical visitor has been Leopold Godowsky, pianist, who delighted an immense crowd at the National, 27, the final appearance of this engagement.

At the Louvre, Helena Veola continues, together with five "ponies," billed as the "Belles of Seville, direct from New York." Perhaps! The present entertainment is not up to previous standard, however, and poor business is the result.

On the Plaza Roof, Le Corio and Dinus, in modern American and Spanish dances, are the favorites of the town. With a first class colored orchestra, good Universal features for diners outside the garden, and general dancing inside, the Plaza outlook is the most popular retreat in Havana.

FRANCES AGNEW.

JACK HUNT'S MERRY MAKERS, including Louise Robinson and Florence Curtis, were entertained at a spaghetti and chicken supper at the conclusion of their engagement in Keesville, N. Y., by the Millionaires' Club of that town. This company, which has been touring through Vermont and New York, will close its season in Whitehall this week.

THE GUY BROTHERS' MINSTRELS closed their forty-third successful season of nine months, March 28.

AN APPRECIATION.

SYRACUSE, N. Y., March 28.

NEW YORK CLIPPER PUBLISHING CO.:

DEAR SIRS.—I trust that you can find space in THE OLD RELIABLE to publish this letter of praise to the American Hospital and Dr. Max Thorek. I was unfortunate in contracting blood poisoning from a silver from a fly line in the Gaiety Theatre, Omaha, Neb., week of Feb. 7. The silver entered the end of my index finger, and in twenty-four hours my arm was black and blue up to the arm pit. I had one of Omaha's best physicians attend to it, and the following week had a doctor in Kansas City attend me. I continued under his care for two weeks and got little or no results. Then I went to Dr. Max Thorek, in Chicago. He examined my arm, and immediately told me to go to the hospital, as I had blood poisoning. I stayed under his care for three weeks, and am now cured. Too much praise cannot be given Dr. Thorek for his great care and treatment of his patients. The prices at the American Hospital are very reasonable, and within reach of anyone needing medical care. I find words inadequate to express my praise and gratitude to this able physician. The American Hospital, of which Dr. Thorek is head, should be given the undivided support of the entire profession, as there is no discrimination shown in any respect. Anyone in the show world gets the very best of medical treatment. Trusting you will see fit to give this space in your publication (of which I have been a constant reader for years), in gratitude to this able man, Dr. Thorek, and thanking you in advance, I beg to remain, with best wishes, gratefully yours,

JAMES BROOKS, Property Man, Dave Marion Show, Syracuse, N. Y.

THE Crystal Theatre, Bound Brook, N. J., reopened April 1 under the management of H. Garrison, with photoplays.

ANNIE HART has joined the "Polly and Her Pals" Co., which reopened at Freehold, N. J., March 20.

FRITZ STAUB, manager of Staub's Theatre, Knoxville, Tenn., has closed the house for the season, owing to lack of bookings.

JACK WINKLER.

Jack Winkler, formerly of the Jack Winkler Trio, has been confined for the past eight weeks at the Cresson Sanatorium, Cresson, Pa., and would be pleased to hear from all friends. He is ill from tuberculosis, and a letter of good cheer will make him happy.

ONE OF THE TWINS PASSES AWAY.

Pearl Melnotte, of the Melnotte Twins, died Saturday, April 1, at her home, 200 West One Hundred and Seventh Street, New York, of peritonitis.

TOM POWELL'S PEERLESS MINSTRELS, which opened Sept. 1, and have since been to the Pacific Coast and back, are now playing Indiana, Illinois and Wisconsin. They will close the season June 15 in Springfield, O. This is the second tour of this company. Roster: Tom Powell, sole owner; Lew Briggs, manager; Billy Clark, Billy Doss, Tom Post, Happy Golden, Nottle Carroll, Jack Moore, Flo Carroll, Heinie Carroll, Betty Carroll, Frank Britton, Milton Britton, Arthur Fulton, Waldo Roberts, Lew Sutton, Consilion Thestra, Billy Bowman, John Labuo, Charles Hunt, Billy Massey, Ed. "Pick" Powers and Master William Wieland.

WANTED FOR THE DOROTHY REEVES CO. UNDER CANVAS

Dramatic People in all Lines; those doing Specialties preferred. Feature Specialty Team, double small parts; Male Quartette, Orchestra to feature, Violin, Cornet, Trap Drummer that carries and plays Bells; also Musicians Doubling Stage write. Show opens April 24. Rehearsals April 17. Address DOROTHY REEVES, Centropolis Hotel, Kansas City, Mo.

Wanted--Dramatic People

Under Canvas. All Leading Man, Gen. Bus. Man, capable playing strong line characters, with specialties. Piano Player: prefer one doubling stage. Musicians for orchestra. Only capable, reliable people wanted. All others stay where you are. Play Illinois. Guy Astor write. Address CHAS. MANVILLE, 775 Bateman St., Appleton, Wis.

WIGS

For Theatrical and Circus
Wear. Complete line in stock
ready for immediate shipment.
PERCY EWING SUPPLY HOUSE,
DECATUR, ILL.

NEW YORK CITY.

CONTINUED ATTRACTIONS.

ASTOR—"Cohan Revue of 1916," ninth week.
BELASCO—"The Boomerang," thirty-fifth week.
BOOTH—"Fay-Day," sixth week; fourth at this house.
COMEDY—"The Fear Market," eleventh week; sixth at this house.
CASINO—"The Blue Paradise," thirty-sixth week.
CRITERION—Ninth and last week of James K. Hackett's Shakespearian revivals.
COHAN'S—Mitzi Hajos, in "Pom-Pom," sixth week.
CORT—"The Blue Envelope," fourth week.
ELTINGE—"Fair and Warmer," twenty-second week.
FORTY-EIGHTH STREET—"Just A Woman," twelfth week.
FULTON—"The Melody of Youth," eighth week.
GAIETY—Mrs. Fiske, in "Erstwhile Susan," twelfth week.
HIPPODROME—"Hip-Hip-Hooray," twenty-eighth week.
HARRIS—"Hit-the-Trail Holiday," thirtieth week; ninth at this house.
HUDSON—"The Cinderella Man," twelfth week.
LYRIC—"Kalinka," sixteenth week; first at this house.
LIBERTY—Julia Sanderson, Donald Brian and Joseph Cawthorn, in "Sybil," thirteenth week.
LONGACRE—Leo Ditzichstein, in "The Great Lover," twenty-second week.
LYCEUM—"The Heart of Wetona," sixth week.
MAXINE ELLIOTT'S—"See America First," second week.
NEW AMSTERDAM—Sir Herbert Tree's Shakespearian Tercentenary Festival, fourth week.
PLAYHOUSE—Grace George is in her twenty-eighth week at this house, in repertoire.
PUNCH AND JUDY—"Treasure Island," nineteenth week.
PRINCESS—"Very Good, Eddie," fifteenth week.
REPUBLIC—John Mason and Jane Cowl, in "Common Clay," thirty-third week.
SHUBERT—"The Great Pursuit," third week.
THIRTY-NINTH STREET—Lou Tellegen, in "The King of Nowhere," third week; second at this house.
WINTER GARDEN—"Robinson Crusoe Jr.," eighth week.

THE FILM THEATRES.

Park—Willard-Moran Fight.
Manhattan Opera House—Willard-Moran Fight.
Globe—Pavlova, in "The Dumb Girl of Portici."
Broadway—Blanche Sweet, in "The Sowers."
Plaza—"Vultures of Society," first half; "Her Great Price," second half.
Strand—"The Heart of Paula," with Lenore Ulrich.
Knickerbocker—"Little Meena's Romance."
Academy—"Blue Blood and Red."
Forty-fourth Street—"Ramona" opens here on Wednesday night, 5. Prices, 25c. to \$1.50.

"CAPTAIN BRASSBOUND'S CONVERSION."

Playhouse (Grace George direction)—"Captain Brassbound's Conversion," a play, in three acts, by Bernard Shaw, produced Wednesday evening, March 29, 1916, by Grace George.
Leslie Rankin..... Hubert Druse
Felix Drinkwater..... Lewis Edgard
Hassan..... George Kent
Lady Cicely Waynflete..... Grace George
Sir Howard Hallam..... Ernest Lawford
Marzo..... Guthrie McClintic
Captain Brassbound..... Robert Warwick
Kitty Redbrook..... Malcolm Morely
Johnson..... Richard Clarke
Osman..... Rexford Kendrick
Sidi el Assif..... William Balfour
Cadi el Kintaf..... Clarence Derwent
Petty Officer..... Daniel Eames
Captain Hamlin Kearney..... John Cromwell

SYNOPSIS.

Act I.—Garden of the Missionary's House.
Act II.—Room in a Moorish Castle.
Act III.—Room in the Missionary's House.

Grace George and her Playhouse company, with Robert Warwick engaged for this play only, was seen in the most meritorious performance presented by her so far this season.

It was by no means the *premiere* of "Captain Brassbound's Conversion," as Ellen Terry was seen in it at the Empire on Jan. 28, 1907.

Miss George was at her best in the role of Lady Cicely Waynflete, and her excellent acting stood out principally through the fact that she was the only lady in the cast.

Mr. Warwick was cast in the title role, and while he seemed a trifle forceful at times, his work as a whole was capable. Lewis Edgard, as Felix Drinkwater, scored heavily, as did Hubert Druse as Leslie Rankin.

Ernest Lawford was quite natural as an English lord.

The story of the play is well worked out, and the first nights seemed very much interested.

The production was handsomely staged. Jack.

Keith's Royal (C. C. Egan, mgr.)—This week: Hussey and Boyle, Jack Lewis, Raymond Wilbert, Dorothy Regel and company, Connally and Webb, Stan Stanley Trio, McConnell and Simpson, and International Girl.

"JUSTICE."

Candler (Budd Robb, bus. mgr.)—"Justice," a play in four acts by John Galesworthy. Produced by Corey-Williams-Riter, Inc., on Monday, April 3. James How..... Henry Stephenson
Walter How..... Charles Francis
Robert Cokeson..... O. P. Heggie
William Falder..... John Barrymore
Sweedle..... Cecil Clovelly
Wister..... F. Cecil Butler
Cowley..... Watson White
Mr. Justice Floyd..... Wallis Clark
Harold Cleaver..... Thomas Louden
Hector Frome..... Lester Lonergan
Captain Danson, V. C..... Rupert Harvey
The Rev. Hugh Miller..... Walter Geer
Edward Clements..... John S. O'Brien
Wooler..... Ashton Tonge
Moaney..... Charles Dodsworth
Clifton..... Walter McEwin
O'Ceary..... Warren F. Hill
Ruth Honeywill..... Cathleen Nesbitt
Time—The Present. Place—England.
SCENES.—Act I—The Office of James and Walter How. Morning. July. Act II—A Court of Justice. Afternoon. October. Act III—December. Scene 1—An Office. Scene 2—A Corridor. Scene 3—. Act IV—The Office of James and Walter How. A morning in March, two years later. Produced under the direction of B. Iden Payne.

In no country is life in a penal institution so severe as in England, and in the writing of "Justice," John Galesworthy attacks the English prison system in so vivid a manner that reform followed whenever the play was presented in Great Britain.

Written about six years ago, the work, generally considered to be Galesworthy's masterpiece, has been well thumbed in the library. It had also been presented in Germany, but until Monday night the American stage had never offered it.

"Justice" is not an entertainment in the accepted understanding of the word. There is not a gleam of humor in it. It is a drama of remarkable power, depressing, but at all times intensely interesting, and once seen it will linger long in memory.

"Justice" is simply and brilliantly written. It, however, offers no solution to the problem. It is always human, and every sincere student of the drama should see this work by the gifted author of "The Mob," "The Pigeon," etc.

Corey, Williams & Riter, who selected "Justice" for their second stage production, engaged B. Iden Payne to stage it, and he has done his work uncommonly well. The courtroom scene is deeply impressive, and it preserves the atmosphere of the English judicial system. The scene showing Falder in the interior of his cell is one not easily forgotten.

The role of Falder was entrusted to John Barrymore, and he gave the most magnificent performance of his career. Throughout it was an example of the beauty of restraint in acting. He looked to the life of the poor, anaemic victim of English law. Barrymore long ago won his spurs as a light comedian, but in "Justice" he proves himself an actor who can win sympathy and even tears by his emotional acting.

O. P. Heggie, of "Androcles and the Lion" fame, played his original role—the lovable and sympathetic managing clerk, Cokeson—and scored a great personal success, as he always does in any part assigned him. It is a pleasure to see Mr. Heggie act.

Cathlene Nesbitt, as Ruth Honey, the only woman in the play, was excellent, and acted with a good deal of feeling her scene in the witness box.

Lester Lonergan, as the advocate, was splendid. To him fell the speech defending Falder, and he delivered the lines splendidly.

Henry Stephenson and Charles Francis, two actors of proved ability, had nothing more than bits. Wallis Clark gave the role of the judge the proper dignified treatment. The other roles, most small ones, were well handled.

The story of "Justice" is as follows:

William Falder, a young clerk in a lawyer's office, is in love with a married woman—the mother of two children. She is Ruth Honeywill, and her marriage has not been a happy one, for her husband is a brute. Falder wishes to rescue her from her beatings given her by her husband, and they plan to elope to South America. In order to secure the money for their passage he forges the name of his employers, but the crime is discovered. Despite the pleadings of Cokeson, the senior clerk, the firm has him tried, convicted and sentenced to penal servitude for three years. He undergoes the severe routine of English prison life

for two years, and then is released on a ticket of leave. He calls on his former employers, a crushed man, to ask for his old position, which they agree to give him on condition that he give up Ruth Honeywill. This Falder refuses to do until he learns from her own lips that she has been untrue to him because her children needed bread. It also appears that he had not reported to the police for four weeks, as the law required, and when the police comes for him he throws himself from a window and is killed. *Kelsoy.*

"SEE AMERICA FIRST."

Maxine Elliott's (George J. Appleton, mgr.)—"See America First," a comic opera by T. Lawson Riggs and Cole Porter. Produced by Elisabeth Marbury, on Tuesday night, March 28, 1916.
Lo, the Poor Indian..... Henry Red Eagle Notonah..... Jeanne Cartier
Percy..... Clifton Webb
Guy..... Leo Gordon
Marmaduke..... Lloyd Carpenter
Cecil, Duke of Pendragon..... John H. Goldsworthy
Sarah Perkins..... Clara Palmer
Algernon..... Algernon Greig
Chief Blood-in-his-Eye..... Felix Adler
Ethel..... Roma June
Gwendolyn..... Betty Brewster
Muriel..... Gypsy O'Brien
Polly Huggins..... Dorothy Bigelow
Senator Huggins..... Sam Edwards
Dancing with Clifton Webb..... Mile. Jeanne Cartier
SCENES.—Act I—At the Mesa. Act II—In the Forest.
Staged by Benrimo.

We fear that "See America First" is not long for Broadway, for the piece, which is billed as a comic opera, is weak in both book and score. The music is head and shoulders above the book. The song, "See America First," is really one of the most tuneful heard in the theatre this season, and there are several other songs that are praiseworthy.

"See America First" is the work of two collegians—T. Lawson Riggs and Cole Porter.

The plot is based on the desire of a wealthy and patriotic Senator, Huggins by name, to have his daughter, Polly, marry a real American instead of the English nobleman she is in love with. Polly is sent off to a high school located in the Far West, where she again meets her lover, who is posing as an American cowboy.

The cast includes a number of people well known to Broadway theatregoers, but they have few opportunities to shine. The leading woman is one Dorothy Bigelow, who formerly shone in society, and who has decided to become a professional actress. She is pretty to look upon and sings well. She appeared as Polly.

John H. Goldsworthy, as her lover, pleased both as actor and singer. Clara Palmer and Felix Adler tried hard to be funny with the poor material handed to them.

The dancing of Clifton Webb and Jeanne Cartier was one of the most enjoyable features of the piece. The others in the company lent good aid. The chorus is large and clever, and the scenery is really beautiful.

Coupon.

Irving Place (Rudolf Christians, mgr.)—"Die Prinzessin vom Nil" ("The Princess From the Nile"), a three act operetta by Arthur Landauer and Franz Cornelius, music by Victor Holzlaender, the latest production of the German theatre, proved a tremendous hit from the start. While the plot is improbable, there is an endless number of humorous situations, a number of fetching songs and several clever dance numbers. Margaret Christians was a real surprise in the title part, displaying a fire and acting ability we hardly dared suspect in her from her previous offerings; in addition, she looked most charming, and the splendor of her costumes and the vivaciousness of her dancing made a combination sure to please. Else Gergely, the young Hungarian-American, is a soubrette of exceptional charm, attractiveness and adaptability, and the loveliness and clearness of her youthful voice scored heavily. Christian Rub, in the comedy role of Pannekleker, proved again his versatility, which made him a favorite of his audience long ago. He is indescribably funny, yet knows the art of keeping away from exaggeration which many actors succumb to. Hans Unterkircher made a splendid partner for Fr. Christians, though much could be done to improve his part if it were presented by the owner of a real singing voice. Flora Amdt looked and played well. The smaller parts were well taken care of by Lina Haenseler, Willy Frey, Gustav Paul Schuetz, Eugen Keller, Ernst Holznagel and Heinrich Falk. Heinrich Marlow deserves real thanks for his clever stage management, while Herr Wagner as conductor did much towards the success of the offering. *Berolina.*

Lexington—Thurston, the magician, is this week's attraction, with a series of mystic productions.

Miner's Bronx (Geo. Miner, mgr.)—Ben Welch Big Show is here this week.

Bronx Opera House (J. J. Rosenthal, mgr.)—"The House of Glass," with Mary Ryan, this week.

Elsmere (Edward Ornstein, mgr.)—The stock company presents "The Yellow Ticket" this week.

Standard—Emily Stevens, in "The Unchaste Woman," this week.

KATHRYN DAHL

WHAT IS "SHADES OF NIGHT?"

Gossip has certainly had a baffling time of it trying to solve the puzzle as to what is "Shades of Night." Stern & Company, through its professional manager, Wolfe Gilbert, has been advertising this title without any explanation as to what or wherefor. The other night, at the United Song Writers' dinner, Wolfe divulged the secret. He sang a high class ballad-instrumental, and the title was "Shades of Night." Such great musicians and composers as Victor Herbert, George Cohan, Irving Berlin, Lou Hersh, Gus Kirker, etc., etc., applauded vociferously. Every first class orchestra in the city has written Messrs. Marks & Stern, telling them that as an intermezzo this number eclipses "The Glow Worm" and "In the Shadows." I have

little balked in grave danger of suffering the fate of those whom the gods love. But, as a matter of fact, "Good-bye, Good Luck, God Bless You" has so much virility that if it does not create a record as a million copy seller in the shortest time on record, there is nothing in positive indications at all. Reports to hand from Philadelphia show that that city is literally saturated with it. The stores display it lavishly, often to the exclusion of anything else, and it is being played, sung and whistled wherever there's a musical instrument or a voice. Philadelphia's surrender to the charms of this tuneful number is not more complete than that of other places equally susceptible to the meritorious points of a good song. From all points of the compass come stories to the same effect. And these statements are made not on the

Again," from "Mlle. Modiste," that lively song that the man on the street can't get out of his head, "Are You From Dixie?" and the just-released Follies hit, "Hold Me In Your Loving Arms." Not a dead one in the list. Trust Nonette for that.

FEIST'S NEW SONG.

The Leo. Feist Company have just accepted a song from George Graf Jr. and George H. Garttan, entitled "Mother Mavourneen."

ACTOR FAINTS ON BROADWAY.

Last Saturday morning one of the Damm brothers, an acrobatic team, had two fainting spells on the corner of Broadway and Forty-seventh Street, in front of the Strand Theatre Building. It is believed that the heat affected his heart.

NEW PLAY FOR FRANCES STARR.

Frances Starr ended her tour in "Marie-Odile" April 1, at Hartford, Conn., and will begin rehearsals shortly in a new musical comedy, written for her by T. Wigney Percival and Horace Hodges.

GRACE GEORGE CO. TO CLOSE.

Owing to previous arrangements for her appearance in Chicago, Grace George will conclude her season of repertoire at the Playhouse, Saturday, April 20.

ANOTHER "BLUE ENVELOPE" CO.

A second company of "The Blue Envelope," now running at the Cort Theatre, will be organized by Richard Lambert, and will be taken to Chicago for a Summer run.

BRANDON TYNAN will appear as Hamlet, Edith Wynne Matthison as Desdemona, and Lynn Harding as Othello, at the Shakespearean entertainment by the Professional Women's League, April 24, at the Biltmore.

TULSA, OKLA., has subscribed a fund of \$20,000 as a guarantee for a season of grand opera next October.

ARTHUR CUNNINGHAM will go into musical stock at the Columbia, San Francisco.

READING, PA.—Academy of Music (Phil Levy, mgr.) "The Princess Pat" April 3, "Rolling Stones" 7, Blue Ribbon Belles 8.

OPHEUM (C. G. Keeney, mgr.)—The Orpheum Players, with William A. Sullivan and Helen Menken, will present "Sherlock Holmes" week of 3. "The Trail of the Lonesome Pine" 10.

HIPPODROME (Geo. W. Carr, mgr.)—Bill 3-5: Mlle. Fatima, Una Clayton and company, Zeda and Hoot, Barnes and Robinson, and Hicksville Minstrels. "Miss Hamlet," and four others, 6-8.

"SIGNS OF SPRING."

Back from a lane that's been traveled far,

By day coach, freight and Pullman car,

Come troupers in 'most every day

The wanderers seeking old Broadway.

The depot crowded thick with trunks,

With gaping holes and battered chunks

Belabeled with "Grand Central" tag—

The season has begun to lag.

Each day by thousands they arrive

The Spring is here—Broadway's alive

With chorus girl and juvenile.

Who've "money ordered" quite a pile.

The old "legit" can now be seen

A greeting friends with courtly mien,

His furrowed brow and wrinkled face

Is noted by the populace.

The vaudevillian swaggers by

A "hello!" gleaming in his eye,

And as he swings his bamboo cane,

He's glad to see Broadway again.

The "leading lady," dignified,

Comes strolling with majestic stride,

A pomeranian in her arms,

To shield from any fancied harms.

The burlesque "comie," with a grin,

Reminds you he has grown quite thin

From Sunday openings in the West

He's come to Broadway for a "rest."

The chorus man, so debonair,

Informing you with a gushing air,

That he and "friends have got a flat."

Invites you "down to meet the frat."

The manager, with big cigar,

Goes from the train to Dowling's bar.

At last the season's work is done,

He'll meet the gang and have some fun.

Now, on these signs of Spring each year

Old Broadway looks and sheds a tear.

She yearns for those who won't return,

Their lives and energies to burn.

Now listen, trouper, one and all.

'Tis Spring, and you have harked the call.

E'en though fond hopes of yours have flown.

You're here, and Broadway is your own.

Erle

NONETTE SINGS FOUR WITMARK HITS.

At the Prospect Theatre last week Nonette presented a very attractive program of songs. Her belief in the excellencies of variety is splendidly backed up in her selection of her various numbers, and her judgment is more than justified by the results. Four of the biggest hits in the catalogue of M. Witmark & Sons does Nonette feature, and all four represent different types of songs. There is the big popular ballad, "Good-Bye, Good Luck, God Bless You;" the operatic gem, "Kiss Me

strength of any mysterious "high authority," but from a close observation of the actual—and easily ascertainable—facts.

THE "GOOD LUCK" SONG.

That's what they're all calling it to-day, and it's certainly an apt way of referring to Brennan and Ball's big ballad triumph, "Good-bye, Good Luck, God Bless You." This really genuine hit is bringing loads of good luck to everybody associated with it—the writers, the publishers (M. Witmark & Sons), the trade and the performers. If it really be possible to sing a song to death, this beautiful

NORA BAYES

BER WILLIAM

PHILADELPHIA.

Despite the Lenten season business at the downtown houses continues fine. The new offering is "Come to Bohemia," at the Forrest.

FORREST (Nixon & Zimmerman, mgrs.)—"Come to Bohemia" has its first local view April 3.

BROAD (Nixon & Zimmerman, mgrs.)—Maude Adams' delightful revivals of "The Little Minister" and "Peter Pan" started final week 3.

GARRICK (Chas. C. Wanamaker, mgr.)—"It Pays to Advertise" entered upon its fourth week 3.

LYRIC (Leonard Blumberg, mgr.)—"A World of Pleasure" began its second week 3.

ADELPHI (Leonard Blumberg, mgr.)—"Nobody Home" began its third week 3.

WALNUT (Edgar Strakosh, mgr.)—"Damaged Goods" 3-8.

KNICKERBOCKER (Wm. W. Miller, mgr.)—The stock, in "The Thief," 3-8.

AMERICAN (Wm. F. Barry, mgr.)—The stock, in "A Woman's Way," 3-8.

B. F. KEITH'S (H. T. Jordan, mgr.)—Valerie Bergere and company are the feature week of 3. Others are: Eddie Leonard, Mack and Walker, Elinore and Williams, "Tango Shoes," Edna Shewalter, Lucy Gillette, Warren and Templeton, California Orange Packers, and moving pictures.

GRAND (W. D. Wegeforth, mgr.)—Bill 3-8: Bobby Heath's Song Revue, Gordon Highlanders, Mr. and Mrs. James Allison, Tom Gillen, Ben and Hazel Mann, Rio and Norman, and moving pictures.

KEystone (M. W. Taylor, mgr.)—Bill 3-8: Four Aders, Gonne and Llysey, Bell and Floreta, Sylvester and Vance, Middleton and Spellmeyer, and moving pictures.

NIXON (Fredk Leopold, mgr.)—Bill 3-8: "The Fortune Hunters," Tom Waters, "A Night at Home," Bounding Tramps, Ted and Corinne Breton, Lew Fitzgibbon, and moving pictures.

COLONIAL (Charles E. Thropp, mgr.)—Bill 3-8: Clark and Bergman, Clarence Wilbur, Brown and McCormack, Niblo's birds, Natalie Navarre, Lane and Harper, Tabor and Green, McGee and Kerry, Sagoma, and moving pictures.

WM. PENN (Wm. W. Miller, mgr.)—Bill 3-5: "The Midnight Follies," Wilkins and Wilkins, Bronte and Aldwell, and "The Miniature Review." For 6-8: "The Fashion Shop," Elsie Williams and company, Clara Howard, and Catts Bros.

CROSS-KEYS (James J. Springer, mgr.)—Bill 3-5: Ward De Wolf and company, Frank Morrell, Philbrick and Dewall, Six Harmonists, Walton and Jolson, and the Wonder Kettle. For 6-8: Victor's Melange, Williams and Kent, Rita Gould, Willard Hutchinson and company, Howard and Hoyt, and Gravotta and Lavandre.

GLO (Sablosky & McGurk, mgrs.)—Bill 3-8: Solomon the Great, Barney Williams and company, Four Harley Girls, Marjorie Fairbanks and company, Rose Rentz Troup, Don Fletch, Lew Ward, Malaya Pingree and company, Wilson and Ritch, Zeda and Hoot, and moving pictures.

CASINO (W. M. Leslie, mgr.)—The Behman Show 3-8.

GAYETY (Jos. Howard, mgr.)—The Early Birds 3-8.

TROCADERO (Robert Morrow, mgr.)—Pat White's Show 3-8.

DUMONT'S (Frank Dumont, mgr.)—Stock burlesque.

JERSEY CITY, N. J.—Academy (Cary McDowell, mgr.) Lady Buccaneers April 3-8, Hello, Paris 10-15.

B. F. KEITH'S (W. B. Gary, mgr.)—Bill 3-5: Nelson Sisters, Whelan and Rogers, Bicknell and Gibney, Monsieur Andre's California Revue, Burns, Kilmer and Grady, and the Lovetts. For 6-8: Sampson and Douglas, Salon Singers, and Al Lydell and Bob Higgins.

HOBOKEN, N. J.—Empire (A. M. Brugerman, mgr.) The Tourists April 3-8, Rosey Posey Girls 10-15.

LYRIC (G. S. Riggs, mgr.)—Bill 3-5: Marine Band and others. For 6-8: Barry and Wolford, Belle of Bar Harbor, and others.

NEWARK, N. J.—Newark (Geo. W. Robbins, mgr.) "Mutt and Jeff in College" April 3-8, Thursday, the magician, 10-15.

SHUBERT (Lee Ottolengui, mgr.)—Dark 3-8. Emily Stevens, in "The Unchastened Woman," 10-15.

ORPHEUM (Clifford Stork, mgr.)—The Brownell-Stork Stock Co. offers "Under Fire," April 3-8. "Too Many Cooks" 10-15.

MINER'S EMPIRE (Tom Miner, mgr.)—The Midnight Maidens 3-8, with Pete Curley, John Larkins, Walsh-Lynch company, Norma Bell, Harvey Brooks, Rose Kessner, Bob Calvert and Hilda Leroy. Al Reeves' Big Show 10-15.

KEENEY'S (John McNally, mgr.)—Bill 3-5: Robt. T. Haines, Court by Girls, Seven Violin Misses, Cecil Eldrid and Carr, Col. Jack George.

LOWE'S (Eugene Meyer, mgr.)—Bill 3-5: Panzer Duo, Pisano and Bingham, Elsie White, Evelyn May and company, in "Live Wires," and Wilson Brothers.

NEVER LET THE SAME

THREE OF THE WORLD



WORDS AND MUSIC BY C.

CINCINNATI.

Although the curtain has dropped on the dramatic season at the Grand Opera House, the supplementary Summer season of motion pictures will not open until late in April. I. Libson, who controls the Walnut Street, Strand, Family and Bijou, assumes the lease of the Grand.

GRAND OPERA HOUSE (John H. Haynes, mgr.)—"The Battle Cry of Peace" moved down from Music Hall and began a run April 2. The regular dramatic season closed 1, with Julia Arthur, in "The Eternal Magdalene."

LYRIC (Carl Hubert Heuck, mgr.)—"Heart o' th' Heather" opened 2 with George MacFarlane, Yvette Guilbert, assisted by Emily Gresser and Ward-Stephens, appears in concert 4. "A Pair of Silk Stockings" 9.

B. F. KEITH'S (John F. Royal, mgr.)—Eva Tanguay heads the bill 2-8. Others: Alfred Bergen, "The Highest Bidder," McWatters and Tyson, "The Revue of Revues," "Sketches" Gallagher and Irene Martin, Bee Ho Gray and Rice, Sully and Scott, Pathé's Weekly.

NEW EMPRESS (John F. Royal, mgr.)—Bill 2-8: Mr. and Mrs. Edward Esmonde, West and Van Sicken, Charles Gibbs, Dunedin Duo, Rath Brothers, and Lewis and Chaplin. Motion pictures.

GERMAN (Otto Ernst Schmid, mgr.)—The German stock company will be heard 2, in "The Farmer Girl," with Rosel Frey in the title role.

OLYMPIC (Harry Hart, mgr.)—The United States Beauties 2-8. The Girls from the Follies 9.

PEOPLE'S (William Hexter, mgr.)—The Kentucky Belles are here 2-8, with: Joe Freed, Mae McCrea, Irma Windsor, Darida Hawthorne, Jim Peck, Gus Arnold and Tom Robinson.

ST. LOUIS.

OLYMPIC (Walter Sanford, mgr.)—Julian Eltinge, in "Cousin Lucy," April 2-8.

SHUBERT (Melville Stoltz, mgr.)—Jefferson De Angelis, in "Some Baby," 2-8.

STANDARD (L. Reichenbach, mgr.)—Americans 2-8.

PARK (J. H. Tillman, mgr.)—Rachel Crochet's "A Man's World," 2-8.

SHENANDOAH (Wm. Zeppe, mgr.)—"The Girl of My Dreams" 2-8.

NEW GRAND CENTRAL (Wm. Sievers, mgr.)—"The Immortal Flame," featuring Paula Shay and Maude Fealy, is the film attraction, 2-8.

AMERICAN—"The Habit of Happiness," with Douglas Fairbanks: "Waifs," "The Oily Scoundrel," with Fred Mace, pictures, 2-8.

KING'S—"The Balders," with H. R. Warner; "Hoodoo Ann," with Mae Marsh and Robert Harron; "The Village Vampire," with Fred Mace; "Gypsy Joe," with Joe Jackson, pictures, 2-8.

COLUMBIA—Bill 2-8: Ideal, "The Red Heads," Bernard and Phillips, Gautier's Toyshop, Nonette Whipple and Huston, Jean Chalon, Ward and Faye, and Orpheum Travel Weekly.

GRAND OPERA HOUSE—Bill 2-8: "September Morn," the Bottomley Troupe, and others.

Memphis, Tenn.—Orpheum (Arthur Lane, mgr.) Bill 3-8: "River of Souls," Clara Morton, Haydn, Borden and Haydn, Scott and Keane, Dunbar's Maryland Singers, Milt Collins, Martinetti and Sylvester, and Travel Weekly.

Knoxville, Tenn.—Grand (John B. Vick, mgr.) Bill April 3-5: Olga, Leever and Le Roy, Harry Fisher and company, Sherman and De Forest. For 6-8: Hans Hanke, Shirley Sisters, Sanborn and Della, and Florence Earl and company.

ARENA—Con T. Kennedy's Shows 10-17.

Milwaukee, Wis.—Davidson (Sherman Brown, mgr.) "My Home Town Girl" April 2-8.

MAJESTIC (J. A. Higler, mgr.)—Bill 3-8: Evelyn Nesbit and Jack Clifford, Frederick V. Bowers, Mr. and Mrs. Jimmie Barry, Ruby Helder, Le Hoen and Dupreee, F. Merian's dogs, McDevitt, Kelly and Lucy, and the Orpheum Weekly.

SHUBERT (C. A. Nigremeyer, mgr.)—The Shu-

bert Stock Co., in "On Trial," 3-8. Frances McHenry replaces Ione McGrane, who leaves to rest up before joining a road company.

GAYETY (J. W. Whitehead, mgr.)—The Yankee Doodle Girls 2-8, followed by the September Morn Girls.

EMPERRESS (Harry Goldenberg, mgr.)—The Parisian Belles 2-8.

WASHINGTON.

BELASCO (L. Stoddard Taylor, mgr.)—"The Little Shepherd of Kingdom Come," week of April 3, "Nobody Home" next.

NATIONAL (Wm. H. Rapley, mgr.)—Ziegfeld's "Follies" week of 3. Henry Miller and Ruth Chatterton, in "Daddy Long Legs," next.

POLY'S (Fred G. Berger, mgr.)—"Clothes" week of 3, with the return of Maude Gilbert as leading lady. "A Full House" next.

COSMOS (A. Julian Brylawski, mgr.)—Bill 3-5: "The Birthday Party," Sid and Sid, Nowlin and St. Clair, Brown and Williams, Selbini and Grovini, George Murphy, Frank Daniels, in "Winning the Double Cross," added feature, "Dollars and the Woman," featuring Ethel Clayton and Tom Moore.

GAYETY (Harry O. Jarboe, mgr.)—The Kissing Girls, with Sam Howe, week of 3. Charles Waldron's Bostonian Burlesques next.

B. F. KEITH'S (Roland S. Robbins, mgr.)—Attractions 3 and week: Adele Rowland, Frank McIntyre and company, Amella Stone, Armand Kaliss and company, Charles Howard and company, Will Oakland and company, Dolores Vallecita's leopards, Dolly and Mack, Myrl and Delmar, and Patsy News Pictorial.

LOWE'S (COLUMBIA)—Lenore Ulrich, in "The Heart of Paula," first half, and Victor Moore and Anita King, in "The Race," last half week of 3.

DECATUR, ILL.—Empress (Geo. Fenberg, mgr.) split week vaudeville.

The Decatur Symphony Orchestra will give its concert at the H. S. Auditorium April 9, instead of April 2, as announced. It is likely the orchestra will book a number of out of town dates this Spring.

Two of Decatur's most finished artists, Minor W. Gallup, pianist, and Eloise Bucher, soprano, gave a recital in the J. M. U. Auditorium March 28. Donald M. Swarthout accompanied Miss Bucher when she sang. Mr. Gallup had not been heard in recital for some time, and his interpretations and technique were faultless.

The first night performance in the New Lincoln Square Theatre was staged a week ago, Monday night, when workmen put on a night scene in order to hurry along concrete flooring work. Construction activities on the handsome new building have reached a point demanding speed and steady work, and it's thought probable that night work will be in order from now on. Manager Harry Shockley intends to have his opening at the earliest possible moment.

PEOPLE are arriving in Decatur to join the Pullens and Cairns tent shows that will open near here under canvas the latter part of April. The shows will be organized and rehearsed here in this city.

MRS. HELENE PAGE HUFF gave one of her best readings at the last meeting of the Decatur Center of the Dramatic League. Her selection was "Taming of the Shrew." Her impersonations in this sprightly comedy were excellent, and her hearers were delighted with her work.

MANAGER GEO. FENBERG gave ten per cent of a recent night's performance at the Empress toward local fund to provide braces for a crippled boy of the city.

The Knights of Pythias Minstrel Show, given at the Strand, Tuscola, Ill., March 21, was a big success, the S. R. O. sign being displayed early in the evening. Elmer Lyons, of Decatur, sang a solo, and the Quaker City Quartette rendered a number of selections.

The New Real Picture Theatre, which the F. & H. Amusement Co. (owners of the Empress) are going to build in Decatur, will be one of the finest and best arranged picture theatres in the State. Mr. Clapp architect for the company, has looked over the ground here, but is spending most of his time superintending the construction of the champaign, Ill., picture theatre this company is building.

KATHRYN DAHL

STELLA MAYHEW

WORLD'S GREATEST STARS SINGING

STING YOU TWICE

BY MACK AND CHRIS SMITH

KANSAS CITY.

GRAND (Seymour Rice, mgr.)—"The Dust of the Earth" April 3-8.

CONVENTION HALL (Louis Shouse, mgr.)—Boston Grand Opera Co. and Pavlova Ballet Russe 10-13.

GARDEN (M. M. Dubinsky, mgr.)—"The Virginian" 3-8.

GAYETY (Geo. Gallagher, mgr.)—Joe Hurtig's Social Maids 3-8.

CENTURY (Thos. Taaffe, mgr.)—Sim Williams' Girls from Joyland 3-8.

SHUBERT (Earl Steward, mgr.)—Dark.

ST. JOSEPH, MO.—Lyceum (C. U. Philley, mgr.) "Twin Beds" April 2, Guy Bates Post, in "Omar, the Tentmaker," 4.

LOGANSPOOT, IND.—Nelson (Edw. F. Galligan, mgr.) "Tango Girls" April 6, "Birth of a Nation" 7; Lyman H. Howe pictures 9, 10, Fiske O'Hara 13, Hyams and McIntyre, in "My Home Town Girl," 14; Al. H. Wilson, in "As Years Roll On," 15.

COLONIAL (Harlow Byerly, mgr.)—"Junior Folies" (return) 3-5. Bill for 6-8: Robbie Sims Princeton and Yale, and Nerris and Elrid.

BROADWAY (C. H. Sales, mgr.)—Lillian Monroe Co. week of 3, Ideal Mus. Comedy Co. week of 10, Oakley Minstrels week of 17.

PARAMOUNT (W. H. Lindsay, mgr.)—"The Spider" 3-6, "Pudd'nhead Wilson" 7-9.

INDIANAPOLIS, IND.—Murat (Nelson G. Trowbridge, mgr.) "A Pair of Silk Stockings" week of April 3 Yvette Guilbert 6, "Town Topics" 11-13.

ENGLISH'S (Ad. F. Miller, mgr.)—Al. G. Field's Minstrels 6-8, Fiske O'Hara 11, 12, David Warfield 14, 15.

KEITH'S (Ned S. Hastings, mgr.)—Bill 3-8: Great Leon, Violet Dale, Williams and Wolfs, Ollyer and Opp, Six Musical Cuttys, Joe Cook, Kraft and Gros, and Brownie Dupont.

MAJESTIC (G. E. Black, mgr.)—Tango Queens 3-8.

TERRE HAUTE, IND.—Grand (Chas. Smith, mgr.) McWatters Webb Stock Co.

HIPPODROME (T. W. Barbydt Jr., mgr.)—Bill April 3-5: Dancing Mars, Friend and Donnelly, King and Harvey, Jno. R. Gordon and company, and others. Bill 6-9: Juggling De Lisle, Bennington Sisters, Jarvis and Harrison, Jane Connally and company, and Victor Morley and company.

EVANSVILLE, IND.—Wells' Bijou (C. F. Rose, mgr.)—Dance Warfield April 17, Cabaret Girls 30.

NEW GRAND (Otto Meyer, mgr.)—Bill 3-5: Victor Morley and company, Jane Connally and company, Jarvis and Harrison, Bennington Sisters and Juggling De Lisle. For 6-9: Reynolds and Donegan, John R. Gordon and company, Friend and Downing, King and Harvey, and Dancing Mars.

SOUTH BEND, IND.—Oliver (S. W. Pickering, mgr.) "Nobody Home" April 6.

ORPHEUM (C. J. Allardt, mgr.)—Bill for 2-5: Booth and Leander, Dorothy Herman, Hugh Emmett and company. For 6-9: El Rey Sisters, Doree's Belles and Beaux, Heath and Perry, and others.

HARTFORD, CONN.—Parsons' (H. C. Parsons, mgr.) Henry Miller and Ruth Chatterton, in "Daddy Long Legs" week of April 3; "The New Henrietta" 12, 13, "Watch Your Step" 14, 15.

POLI'S (Neal Harper, mgr.)—"The Battle Cry of Peace" began its second week 3.

GRAND (W. A. True, mgr.)—"The Raiders," featuring H. B. Warner, 3-8.

GRAND (Moe Messing, mgr.)—The Golden Crook, with Billy Darlington, week of 3.

PALACE (William D. Ascough, mgr.)—Bill 3-5: Apollo Trio, Mack and Mabelle, Tom Linton, Martin Van Bergen, Chung Hwa Four, and Galletti's monkeys. For 6-8: Leach La Quillan Trio, Dor-

thy Sothern Trio, Stanley and La Brack, Billy Tufts' Collegians, Dave Ferguson, and Famous Icelanders.

NEW HAVEN, CONN.—Shubert (E. D. Eldridge, mgr.) "The Co-respondent" 6-8, "Watch Your Step" 11, 12, "The New Henrietta" 14, 15.

HYPERION (Henry T. Menges, mgr.)—The stock company presents "The Shepherd of the Hills" 3-8.

POLI'S (Oliver C. Edwards, mgr.)—Bill 3-5: "The Girl in the Gown Shop," Hoey and Lee, Dave Ferguson, Johnson and Crane, Maglin, Eddie and Ray, and "Seven Up." For 6-8: Chas. and Fanny Van, Golding and Keating, Gilroy, Hanes and Montgomery, and Lexey and O'Connor.

PORTLAND, ME.—Jefferson (George I. Appleby, mgr.) the Jefferson Players, with Jessie Glendenning and James Crane, present "Jerry," April 3-8.

KEITH'S (Harry E. Smith, mgr.)—Bill 3-8: Merrill and Otto, Schooler and Dickenson, the Aeroplane Girls, Britt Wood, Kolb and Harland, Kramer and Morton, Evelyn and Dolly, and pictures. The stock season opens 24.

NEW PORTLAND (James W. Greely, mgr.)—Bill 3-5: Josh Daly's Country Choir, O'Brien and Buckley, Walsh and Bentley, Dawson and Gillette, and Barry O'Day. Cornell's Singing and Dancing Review headline bill 6-8.

GREENLY'S (C. W. MacKinnon, mgr.)—The Marcus Musical Comedy Co., with Mike Sacks, continues 3-8.

BUFFALO, N. Y.—STAR (P. C. Cornell, mgr.) "Pete" April 3-8.

TECK (Messrs. Shubert, mgrs.)—"The Passing Show of 1915" 3-8, "The Princess Pat" 10-15.

MAJESTIC (J. Laughlin, mgr.)—"Any Man's Sister" 10-15.

SHEA'S (M. Shea, mgr.)—Bill 3-8: Anna Held, Stuart Sisters, J. E. Bernard and company, Mosconi Brothers, Sanctey and Morton, Kirk and Fagan, Burdella Patterson, and the kinetograph.

GAYETY (C. T. Taylor, mgr.)—Frank A. Burt and the Girl Trust 3-8, Roseland Girls follow.

GARDEN (W. F. Graham, mgr.)—World Beasters, with Billy McIntyre, week of 3.

LYRIC (H. B. Franklin, mgr.)—Bill 3-8: Will H. Fox, Canfield and Weston, Stetson and Huber, "Yellow Peril," and Belle Onri.

OLYMPIC (Bruce Fowler, mgr.)—Bill 3-8: Josephine Lenhardt, Wells, Norworth and Moore, and Jessie Sterling.

SYRACUSE, N. Y.—EMPIRE (Frederick Gage, mgr.)—"Princess Tra La La" April 3-5, Ziegfeld's "Follies" 13.

WIETING (Francis P. Martin, mgr.)—"The Only Girl" 6-8, "Experience" 10.

BASTABLE (Stephen Bastable, mgr.)—Dave Marion 3-5, the Merry Rounders 8-12.

TEMPLE (Edgar Van Aucken, mgr.)—Bill 3-5: Evelyn Faber, Queenie Dunedin, Mimic Four, Heron and Arsenian, Bergman and Lang, Trout and Merriman and Bubbles.

CRESCENT (Wm. Brown, mgr.)—Bill 3-8: Johnnie Neff and the Telephone Girl, Conrad and Conrad, Jaque Rogers, Degnon and Clifton, Sunderberg and Renee.

ROCHESTER, N. Y.—LYCEUM (M. E. Wolf, mgr.) "The Only Girl" April 3-5.

TEMPLE (J. H. Finn, mgr.)—Bill week of 3: Irene Franklin, Ben Ryan and Harriette Lee, Yvette, "Motoring," Chief Caupolican, Herman and Shirley, Mr. and Mrs. Norman Phillips, and Ambler Bros.

CORINTHIAN (J. L. Glennon, mgr.)—Beauty, Youth and Folly 3-8.

GRAND RAPIDS, MICH.—POWERS' (Harry G. Sommers & Co., mgrs.) Harry Lauder April 8, "Nobody Home" 9-11, "It Pays to Advertise" 12.

EMPEROR (Harry A. Moler, mgr.)—Bill 3-8: Armstrong and Vale, Corcoran and Dingle, Howard, Kibbe and Herbert, Wm. Morris and company, Naylor's Birds, the Norvellas, and "The Little Stranger."

ORPHEUM (Fred Thompson, mgr.)—Bill 3-8: Denly and Kramer, Hays and Nell, Hawaiian Serenaders, McNeills and Reys, Billy Mann, Earl Reiner and company, the Serrans, Stan Stanley Trio, and Harry Thriller.

ISIS (Harvey Arlington, mgr.)—Bill 3-8: Baye and England, Bennett Sisters, Byam, York and Faye, Musical Eckhardts, Elta Forrest, Frank Gotter, Powell and company, G. C. White and Al. Wild.

COLUMBIA (Otto Klives, mgr.)—Week of 2, Broadway Belles.

BATTLE CREEK, MICH.—Post (H. P. Hill, mgr.) "Nobody Home," with Percival Knight, April 7; Battle Creek Symphony Orchestra 11, Al. Field's Minstrels 12, "It Pays to Advertise" 14.

BIJOU (E. J. Latimore, mgr.)—Margaret Fields Stock Co., in repertoire, 2-8.

ST. PAUL, MINN.—Metropolitan Opera House (L. N. Scott, mgr.) William Faversham, in "The Hawk," week of April 2 "It Pays to Advertise" week of 9.

SHUBERT (Frank C. Priest, mgr.)—The Fisher Stock Co., in "Three Weeks," 2-8.

ORPHEUM (E. C. Burroughs, mgr.)—Bill 2-8: Marie Cahill, Jim Cook and Ann Norman, the Five Kitamuras, Mang and Snyder, and Major Mack Rhoades and Mrs. Gene Hughes and company.

EMPEROR (Gus S. Greening, mgr.)—Bill 2-8: "Dr. Joy's Sanatorium," Milton and Herbert, Rae and Wynn, Hal Stephens, and Three Jeanettes.

PRINCESS (Bert Goldman, mgr.)—Bill 2-8: Thalero's Circus, the Dohertys, Lillian Singer, and Hanlon and Hanlon. For 6-8: Three Old Soldier Musicians, Folli's Sisters and Le Roy, Sullivan and Marion, and Merle's Cockatoos.

STAR (John P. Kirk, mgr.)—Jack Heid's Record Breakers week of 2, the Winners next.

DENVER, COLO.—BROADWAY (Peter McCourt, mgr.) Otis Skinner in "Cock o' the Walk," April 3-8.

EMPEROR (Daniel McCoy, mgr.)—Bill 3-8: Arthur La Vine and company, with five other acts and moving pictures.

DENHAM (O. D. Woodward, mgr.)—"The Master of the House" 2-8.

ORPHEUM—Bill 3-8: Fritz Scheff, Billy McDermott, Tom Smith and Ralph Austin, Mirano Bros., Mary Gray, Corelli and Gillette, Brandon Hurst, and Orpheum Weekly.

AKRON, OH.—COLONIAL (Louis Wise, mgr.) bill for week of April 3: Danas Bros., Burnham and Irwin, Bert Fitzgibbon, Jos. Hart, Dixie Four, and Norris baboons.

GRAND (Wm. Beynon, mgr.)—Forbes-Robertson 3, "Maid in America" 5.

MUSIC HALL—The Merry Burlesquers 3-5.

PEORIA, ILL.—MAJESTIC (Orpheum Co., mgrs.) "The Birth of a Nation" (return) April 6-9.

ORPHEUM (Nathan & Greenberg, mgrs.)—Bill 2-5: Three Chums, Harry Fern and company, Lillian Watson, the Gaudsmids, Bison City Four. For 6-8: Grace De Winters, Lella Shaw and company, Paul Kleist and company.

WALLACE (Morgan Wallace, mgr.)—Players, in "Baby Mine," 2-8.

NEW ORLEANS, LA.—ORPHEUM (Arthur B. White, mgr.) bill April 3-8: Mme. Elenora De Cisneros, Julia Dean, "Cranberries," Bert Hanlon, Jack Dudley Tio, and the Novelty Clintons.

TULANE (T. C. Campbell, mgr.)—"The Birth of a Nation" and an orchestra of twenty-eight people began fourth week 2.

SPRINGFIELD, MASS.—COURT SQUARE (D. O. Gillies, mgr.)—"Mutt and Jeff in College" April 7, 8; "The New Henrietta" 10, 11; "Watch Your Step" 13.

POLI'S PALACE (Gordon Wright, mgr.)—Bill 3-5: "A Limousine Romance," Rita Gould, Swartz Bros. and company, Klass and Bernie, Fred and Albert, Shaw and Culhane, Triangle films. For 6-8: "Fashion Show," Apollo Trio, Du For Boys, Quinn and Laferty, Chung Hwa Four, Triangle films.

GILMORE (Robert J. McDonald, mgr.)—The Cherry Blossoms.

MANCHESTER, N. H.—STAR (E. J. Caron, mgr.) Paramount and Wm. Fox features.

PALACE (Wm. H. O'Neill, mgr.)—Palace Players, with Rose King and Charles Dingle, in "Believe Me, Xantippe," April 3-8.

PARK—Dark.

HUTCHINSON, KAN.—HOME (W. A. Loe, mgr.) the Nestell Players now in their eighteenth week. "Such a Little Queen" and "On the Stroke of Ten" week of April 3.

DES MOINES, IOWA—PRINCESS (Elbert & Getchell, mgrs.) Princess Stock Co., in "Along Came Ruth," April 2-8.

BURLINGTON, IOWA—GRAND (R. F. Holmes, mgr.) David Warfield April 7, Jack Bessy 9.

(In answering ads, please mention CLIPPER.)

NEXT WEEK'S VAUDEVILLE BILLS

April 10-15

U. B. O. CIRCUIT
NEW YORK CITY.

Alhambra.

Misses Campbell

Sam Bernard

Stan Stanley Trio

Eva Shirley & Co.

Juggling Normans

Lew Fitzgibbon

Connolly & Webb

Allen Dinehart & Co.

Colonial.

Parish & Peru

Ryan & Tierney

Royal.

Seeman & Anderson

Two Carletons

"Might Have Beens"

Kirk & Fogarty

Connolly & Wenrich

Meredith & Snootz

Three Keatons

Bushwick (Bkln.)

Dorothy Regal & Co.

Quigley & Fitzgerald

Bernard & Scarth

Primrose Four

Morrissey & Hackett

Charlotte Parry & Co.

Shannon & Annis

Bill & Sylvanny

Orpheum (Bkln.)

Kenneth Casey

"Tango Shoes"

Dolly Sisters & Schwartz

Oxford Trio

Nicholas Nelson Troupe

Stone & Kalliz

Walter Walter & Co.

Prospect (Bkln.)

Leo Beers

Chas. Howard & Co.

Harris & Marion

Houdini

"What Happened to

Ruth"

Kerr & Weston

McWatters & Tyson

Bradley & Norris

ATLANTA, GA.

Forsyth.

Comfort & King

Belle Baker

Fritz & Lucy Bruch

Diamond & Brennan

Cressey & Daye

Florenzo Duo

Five Florimonds

BALTIMORE.

Maryland.

Chief Capouillon

Ballet Divertissement

Schooler & Dickinson

BIRMINGHAM, ALA.

Lyric.

First Half

Claudine & Scarfet

Marie Lo & Co.

Moore & Hagar

Loney Haskell

Edon & Clifton

Last Half

Mack & Vincent

Marie Lo & Co.

Dan Sherman & Co.

"Night in the Park"

BOSTON.

Keith's.

Marion Weeks

Ball & West

Fred J. Ardath & Co.

Daniels & Conrad

Olympia Desval

George Nash & Co.

Ellis & Bordoni

The Grasers

French & Eis

BUFFALO, N. Y.

Shea's.

Al. Herman

Lady Sen Mel

Chip & Marble

Milton & De Long

Sisters

Geo. Rolland Co.

CHARLESTON, S. C.

Victoria.

First Half

Van & Schenck

Elsie Faye & Boys

Hermine Shone & Co.

Samson & Delilah

Last Half

Gene Mueller & Co.

Shirley Sisters

CHATTANOOGA.

Orpheum.

First Half

Dinah's Dragons

Le Maire & Gilbert

Watkins & Williams

Tex's Circus

Three Jolly Jack Tars

Millicent Doris

Last Half
Three Emersons
The Olds
Edon & Clifton

CINCINNATI.

Keith's.

Wright & Dietrich

Claude Gillingwater Co.

Chinko

Bert Levy

Morton & Moore

De Leon & Davis

CLEVELAND, O.

Keith's.

Wm. Morris & Co.

Thos. Swift & Co.

Three Ankars

Kartell

Chas. Kellogg

Henry Lewis

Alfred Bergen

COLUMBUS, O.

Keith's.

John B. Hymer & Co.

Ajax & Emilie

Powder & Capman

Misses Lightner &

Pauline

Lew Madden & Co.

Six Demons

DAYTON, O.

Keith's.

Allen & Howard

Gladys Alexandra Co.

Marie & Mary McFarland

Noel Travers & Co.

Kraft & Gros

Great Johnson

DETROIT.

Temple.

Al. & Fannie Stedman

Maurice Burkhardt

J. C. Ngent & Co.

P'osson Seeley

Mrs. Thos. Whiffen Co.

Wm. Pratte & Co.

Sabine & Bronner

ERIE, PA.

Colonial.

Bud & Nellie Heim

Orang' Packers

Orth & Dooley

Wm. Gaxton & Co.

GRAND RAPIDS.

Empress.

Chas. Mack & Co.

"Bride Shop"

Payne & Niemeyer

Walter Brower

Monroe & Mack

Lola De Valerie

Sorelli & Antoinette

HAMILTON, ONT.

Temple.

The Sharrocks

Porter J. White & Co.

Elkins, Fay & Elkins

Violet MacMillan

INDIANAPOLIS.

Keith's.

Augusta Glose

Sherman & Uttry

Rice, Sully & Scott

Herbert Clifton

McIntyre & Heath

"Highest Bidder"

JACKSONVILLE.

Orpheum.

First Half

Ray Snow

Fiske, McDonough &

Scott

Gladstone & Talmage

Miramba Band

Last Half

"Girls of the Orient"

Willard

Olga

KNOXVILLE, TENN.

Grand.

First Half

Three Emersons

Lew Dockstader

The Olds

Last Half

"Dunbar's Dragoons"

Lew Dockstader

Watkins & Williams

Three Jolly Jack Tars

Millicent Doris

LOUISVILLE.

Keith's.

Jos. Cook

Williams & Wolfus

Gallagher & Martin

Oliver & Olyp

Violet Dale

Cycling Brunettes

Darras Bros.

Adelaide & Hughes

MONTREAL, CAN.

Orpheum.

Britt Wood

Chas. E. Evans & Co.

Gordon & Rica
Ernest R. Ball
Herman & Shirley
Werner-Amorus Trio

NASHVILLE, TENN.

Princess.

First Half

Mack & Vincent

Dan Sherman & Co.

"Night in the Park"

Max Bloom & Co.

Last Half

Claudius & Scarlet

Moore & Hagar

Loney Haskell

Max Bloom & Co.

CLEVELAND, O.

Keith's.

Wm. Morris & Co.

Thos. Swift & Co.

Three Ankars

Kartell

Chas. Kellogg

Henry Lewis

Alfred Bergen

COLUMBUS, O.

Keith's.

John B. Hymer & Co.

Ajax & Emilie

Powder & Capman

Misses Lightner &

Alexander

Pauline

Lew Madden & Co.

Six Demons

DAYTON, O.

Dominion.

Force & Williams

J. Flynn's Minstrels

Lloyd & Britt

Archie Onri & Dolly

Harry Fisher & Co.

Last Half

Edwin George

Gerald & Clark

Marx Bros. & Co.

Florence Earle & Co.

Jack & Kitty De Maco

Last Half

Orville Stamm

Barto & Clark

Dooley & Sales

Henry B. Toomer & Co.

Harry Fisher & Co.

DETROIT.

Bijou.

First Half

Ray Snow

Fiske, McDonough &

Scott

Gladstone & Talmage

Miramba Band

Last Half

Five Antwerp Girls

Charbin Bros.

"In the Orchard"

Willard

Olga

ROCHESTER, N. Y.

Tempie.

Allman & Dody

McKey & Ardine

Vera Michelena

The Baggesens

B. CHARLES
BEONSEE & BAIRD
IN SONGIFLAGE

KEITH'S THEATRE, Boston, April 3-8

Direction JENIE JACOBS

WINNIPEG, CAN.

Pantages'.
 "New Leader"
 Kervilie Family
 Van & Ward Girls
 Three Melvins
 Clarke & Chappelle

S. & C. CIRCUIT.
ANACONDA, MONT.

Margaret.
 (April 13)

Breakaway Barlows
 Allman & Nevins
 Gorman Bros.
 Amy Butler & Beaux
 Hoyt, Stein & Daly
 Russell Bros. & Mealey

BUTTE, MONT.

Empress.
 "Ye Old Song Review"
 Grindell & Esther
 Novelty Four

Hal Davis & Co.
 Fester & Foster
 Three Wille Bros.

BILLINGS, MONT.

Babcock.
 (April 11, 12)

Hunter's Dogs
 E. E. Clive & Co.
 Three Rozelles
 Al. Lawrence
 Four Bars

CINCINNATI.

Empress.
 Richard Wally & Co.
 Larry & Salle Clifford
 Graham & Randall
 Lilian Watson
 Johnson, Howard &
 Listette

Musical Kreelles

DETROIT.

Miles.
 Kremka Bros.
 Howard & De Lores
 Mr. & Mrs. Esmond
 Herbert Lloyd & Co.
 (One to fill)

FARGO, N. D.

Grand.
 First Half
 Hal Stephens & Co.
 Tetsuwa Japs

Rae & Wynn
 Milton & Herbert
 Last Half
 Three Jeanettes

"Dr. Joy's Sanatorium"

(Two to fill)

GT. FALLS, MONT.

G. O. H.
 (April 15, 16)

Hunter's Dogs
 E. E. Clive & Co.
 Three Rozelles
 Al. Lawrence
 Four Bars

HELENA, MONT.

Liberty.
 (April 10, 11)

"Ye Old Song Review"
 Grindell & Esther
 Novelty Four

Hal Davis & Co.
 Foster & Foster
 Three Wille Bros.

INDIANAPOLIS.

Family.
 First Half
 Liana & Expert
 Le Roy & Cahill
 Lloyd, Langdon &

Lucille
 (One to fill)
 Last Half
 Dacey & Chase

Aerial Patts

Morton, Mayo & Lee

(One to fill)

JANESVILLE, WIS.

Apollo.
 La Donie

Le Roy & Cahill
 Adams & Hicks
 (One to fill)

LEWISTON, MONT.

Judith.
 (April 14)

Hunter's Dogs
 E. E. Clive & Co.

Three Rozelles

Three Wille Bros.

Three Wille Bros.

AL. LAWRENCE

Four Bars

LOS ANGELES.

Hippodrome.

Libby & Barton

Allen Trio

Wm. Lytell & Co.

Burt & Lyton

Mills & Lockwood

Stressell's Animals

MILES CITY, MO.

Express.

(April 10)

Hunter's Dogs

E. E. Clive & Co.

Three Rozelles

Al. Lawrence

Four Bars

MINNEAPOLIS.

Unique.

Neffsky Troupe

Klesko & Fox

Jesse Hayward & Co.

Warren & Deitrick

The Yoscarrys

NO. YAKIMA, WAS.

Empire.

(April 10, 11, 12)

Housch & La Velle

Coin's Dogs

Tom Brantford

"Beauty Doctors"

W. S. Harvey

Quigg & Nickerson

PORTLAND, ORE.

Empress.

John Higgins

Lew Wells

Novelty Trio

Sam J. Curtis & Girls

West & Boyd

Kalma

SACRAMENTO.

Empress.

Royal Italian Sextet

Kaynor & Bell

Edith Mote

"Wallingford Outdone"

La Toy Bros.

ST. CLOUD, MINN.

Nemo.

(One day)

Milton & Herbert

Rae & Wynn

Three Jeanettes

Hal Stephens & Co.

"Dr. Joy's Sanatorium"

ST. PAUL, MINN.

Empress.

Delphino & Delmora

Boniger & Lester

Fascinating Flirts

Chas. Kenna

Ralph Bayle & Co.

SAN FRANCISCO.

Empress.

Valdo & Co.

Scharf & Ramser

Handers & Millis

Ann Hamilton & Co.

Grant Gardner

Casting Lamys

W. V. M. A.

CHICAGO.

American.

First Half

Rogers, Pollack & Rogers

Arthur Rigby

Cheerbert's Manchurians

(Two to fill)

Last Half

Leroy & Mabel Hartt

"The Joy Riders"

Friend & Downing

(Two to fill)

Avenue.

First Half

Rambler Sisters & Pinard

Fred Soosman

Last Half

Three Chums

Thos. Potter Dunn

Kedzie.

First Half

Morton Bros.

Hazel Kirke Trio

Haviland & Thornton

Green & Parker

Last Half

Novelty Clintons

Lewis & White

Gaylord & Lancton

Elson City Four

Lincoln.

First Half

Friend & Downing

Willard Terre & Co.

(Three to fill)

Last Half

John Gelger

John & Mae Burke

(Three to fill)

Wilson.

First Half

Jarvis & Harrison

"Three Chums"

Thos. Potter Dunn

Last Half

Morton Bros.

Windsor.

First Half

Six Tasmanians

Payne Children

Jas. Thompson & Co.

Adair & Adelphi

John & Mae Dowd

Last Half

"This Way, Ladies"

ALTON, ILL.

Hippodrome.

First Half

Mudge Morton Trio

Arnold & Florence

Last Half

Juggling De Lisle

Three Li'lputts

APPLETON, WIS.

Bijou.

First Half

Giffain Trio

(One to fill)

Last Half

Tejetti & Bennett

Fisher & Rockaway

BELOIT, WIS.

New Wilson.

First Half

Victorine & Zolar

Troy Comedy Four

"The Fashion Shop"

(Two to fill)

BLOOMINGTON, ILL.

Majestic.

First Half

"Around the Town"

Last Half

La Blanche & Lorraine

Hazel Kirke Trio

O'Neal & Walmsley

"Nederveld's Monks"

CEDAR RAPIDS.

Majestic.

First Half

Will & Kemp

Simpson & Dean

Brooks & Bowen

Last Half

Hanlon & Hanlon

Storm & Maurston

Gene Green

Electrical Venus

CHAMPAIGN, ILL.

Orpheum.

First Half

Dancing Mars

Kennedy & Burt

Jane Connally & Co.

Five Violin Beauties

Fay, Two Coleys & Fay

Last Half

Alfred Farrell

King & Harvey

Rawson & Claire

Laurie Ordway

Hardeen

DAVENPORT, I.A.

Columbia.

First Half

Four Reenes

Storm & Maurston

Gene Green

Dunn & Dean

(One to fill)

Last Half

Musical Kleissens

Haviland & Thornton

Leila Shaw & Co.

Correlli & Gillette

The Co-Eds

Royal Tokio Japs

Emmett Devoy & Co.

Liberati

Last Half

Novelty Chums

Curzon Sisters

ROUTE LIST DRAMATIC AND MUSICAL

Routes Must Reach This Office Not Later Than Saturday.

Adams, Maude (Chas. Frohman, Inc., mgr.)—Broad, Phila., 3-8, Easton 10, Lancaster 11, Harrisburg 12, Allentown 13, Reading 14, Atlantic City, N. J., 15.

Aborn Opera Co.—Academy, Bkln., 3-15.

Arliss, Geo.—Hollis, Boston, 10-15.

"Alone at Last" (The Shuberts, mgrs.)—Shubert, Boston, 3-8.

"Any Man's Sister" (Halton Powell, Inc., mgrs.)—Cleveland 3-8, Buffalo, N. Y., 10-15.

Barrymore, Ethel (Chas. Frohman, Inc., mgrs.)—Powers, Chicago, indef.

"Blue Paradise, The" (The Shuberts, mgrs.)—Casino, New York, indef.

"Boomerang, The" (David Belasco, mgr.)—Belasco, New York, indef.

"Blue Envelope, The" (Cort, New York, indef.)

"Bringing Up Father" (Gus Hill's (Griff Williams, mgr.)—Atlantic City, N. J., 3-5.

Chatterton, Ruth, & Henry Miller—Hartford, Conn., 3-8, National, Washington, 10-15.

"Common Clay" (A. H. Woods, mgr.)—Republic, New York, indef.

"Cinderella Man, The" (Oliver Morosco, mgr.)—Hudson, New York, indef.

"Cohan Revue of 1916" (Astor, New York, indef.)

"Come to Bohemia" (Stuyvesant Prod. Co. mgr.)—Forrest, Phila., 3-8.

"Co-Respondent, The" (New Haven, Conn., 6-8.

Ditrichstein, Leo (Cohan & Harris, mgrs.)—Longacre, New York, indef.

Diablette Ballet Russe—Metropolitan O. H., New York, 3-29.

Drew, John (Chas. Frohman, Inc., mgrs.)—Lexington, Ky., 5, Louisville 6-8, Ft. Wayne, Ind., 10, Jackson, Mich., 11, Toledo, O., 12, Lima 13, Columbus 14, 15.

Eitinge, Julian (A. H. Woods, mgr.)—St. Louis 2-8.

"Everyman's Castle" (H. H. Frazee, mgr.)—Cort, Chicago, indef.

"Eternal Magdalene, The" (Julia Arthur) (Selwyn & Co., mgrs.)—Cohan's, Chicago, 2, indef.

"Eternal Magdalene The" (Florence Roberts) (Selwyn & Co., mgrs.)—Oakland 3-8, Los Angeles 10-15.

"Eternal Magdalene, The" (Clara Joel) (Selwyn & Co., mgrs.)—Lake Charles, La., 5, Beaumont, Tex., 6, Galveston 7, Houston 8, 9, San Antonio 10-12, Austin 13, Temple 14, Waco 15.

"Everywoman" (Henry W. Savage, mgr.)—Muskegee, Okla., 5, McAlester 6, Ft. Smith, Ark., 7, Fayetteville 8, Joplin, Mo., 9, 10, Chanute, Kan., 11, Iola 12, Coffeyville 13, Arkansas City 14, Wichita 15.

Fiske, Mrs. (Corey, Williams, Riter, Inc., mgrs.)—Safety, New York, indef.

Forbes-Robertson—Wheeling, W. Va., 5, Youngstown, O., 6, Johnstown, Pa., 7, Altoona 8, Majestic, Bkln., 10-15.

Faversham, Wm. (Leonard L. Gallagher, mgr.)—St. Paul 3-8, Eau Claire, Wis., 10, Winona, Minn., 11, La Crosse, Wis., 12, Clinton, Ia., 13, Davenport 14, Springfield, Ill., 15.

"Fair and Warmer" (Selwyn & Co., mgrs.)—Eatinge, New York, indef.

"Follies of 1915" (F. Ziegfeld, mgr.)—National, Washington, 3-8, Syracuse, N. Y., 13.

"Great Pursuit, The" (Joseph Brooks, mgr.)—Shubert, New York, indef.

Hodge, Wm.—Majestic, Boston, 3-8.

"Hit-the-Trail Holiday" (Cohan & Harris, mgrs.)—Harris, New York, indef.

"Hip-Hip Hooray" (Chas. Dillingham, mgr.)—Hipp, New York, indef.

"Heart of W�ona" (Frohman-Belasco, mgrs.)—Lyceum, New York, indef.

"Hobson's Choice" (F. Ray Comstock, mgr.)—Wilbur, Boston, indef.

"House of Glass, The" (Cohan & Harris, mgrs.)—Bronx O. H., New York, 3-8.

"Human Soul, The" (J. A. Schwenk, mgr.)—Cheyenne, Wyo., 6-8, Butte, Mont., 10-12, Helena 13-15.

Hillington, Margaret (Selwyn & Co., mgrs.)—Park Sq., Boston, 3-22.

Irwin, May—Plymouth, Boston, 3-8.

"It Pays to Advertise" (Cohan & Harris, mgrs.)—Garrick, Phila., indef.

"Just a Woman" (The Shuberts, mgrs.)—Forty-eighth Street, New York, indef.

"Justice" (Corey, Williams, Riter, Inc., mgrs.)—Candler, New York, 3, indef.

"Katinka" (Arthur Hammerstein, mgr.)—Lyric, New York, 3, indef.

"Lure, The"—Lyceum, Pittsburgh, 3-8.

"Little Shepherd of Kingdom Come" (Belasco, Washington 3-8.

Mitzi (Henry W. Savage, mgr.)—Cohan's, New York, indef.

Montgomery & Stone (Chas. B. Dillingham, mgr.)—Illinois, Chicago, indef.

Maude, Cyril—Hollis, Boston, 3-8, Shubert, Bkln., 10-15.

MacFarlane, George—Lyric, Cincinnati, 3-8.

Murdock, Ann (Chas. Frohman, Inc., mgrs.)—Utica, N. Y., 13, Rochester 14, 15.

"Melody of Youth" (Hackett & Tyler, mgrs.)—Fulton, New York, indef.

"Million Dollar Doll" (Harvey D. Orr, mgr.)—Wellston, O., 5, Chillicothe 6, Washington C. H., 7, Hillsboro 8, Logan 10, New Lexington 11, Zanesville 12, Coshocton 13, Canton 14, 15.

"Mutt & Jeff in College" (Gus Hill, mgr.)—Newark, N. J., 3-8.

"My Home Town Girl" (Perry J. Kelly, mgr.)—Milwaukee 2-8, Logansport, Ind., 14.

"New Henrietta, The" (Springfield, Mass., 10, 11, Hartford, Conn., 12, 13, New Haven 14, 15.

"Nobody Home" (Belasco, Washington, 10-15.

O'Hara, Fiske—Indianapolis 11, 12, Logansport 13.

"Only Girl, The" (Joe Weber, mgr.)—Belasco, Washington, 3-8.

"Passing Show of 1915" (Buffalo, N. Y., 3-8.

"Pay-Day" (The Shuberts, mgrs.)—Booth, New York, indef.

"Potash & Perlmutter in Society" (A. H. Woods, mgr.)—Montauk, Bkln., 3-8, Standard, New York, 10-15.

"Princess Pat, The" (Buffalo, N. Y., 10-15.

"Potash & Perlmutter" (Eastern Co. (A. H. Woods, mgr.)—Peterboro, Ont., Can., 10, Belleville 11, Kingston 12, Brockville 13, Ottawa 14, 15.

"Pair of Silk Stockings" (Indianapolis 3-8, Lyric, Cincinnati 9-15.

"Pete" (Buffalo, N. Y., 3-8.

Robson, May—Los Angeles, Cal., 3-8.

Robinson Crusoe Jr—Winter Garden, New York, indef.

"Rio Grande" (Chas. Frohman, Inc., mgrs.)—Empire, New York, 4, indef.

"Rolling Stones" (Selwyn & Co., mgrs.)—Bridgeport, Conn., 5, Perth Amboy, N. J., 6, Reading, Pa., 7, Johnstown 8, Pittsburgh 10-15.

"Robin Hood" (De Koven Opera Co.)—Lewiston, Mont., 5, Havre 6, Kalskog 7, Spokane, Wash., 8, Wenatchee 10, Everett 11, Seattle 12-15.

Sanderson-Brian-Cawthorn Co. (Charles Frohman, Inc., mgrs.)—Liberty, New York, indef.

Skinner, Otis (Chas. Frohman, Inc., mgrs.)—Denver 3-8, Salt Lake City, U., 10-12, Ogden 13, Reno, Nev., 15.

Sothen, E. H.—Blackstone, Chicago, indef.

"See America First" (Maxine Elliott's, New York, indef.

"So Long, Letty" (Oliver Morosco, mgr.)—Olympic, Chicago, indef.

"Stop! Look! Listen!" (Chas. B. Dillingham, mgr.)—Colonial, Boston, 3-8.

"Some Baby" (Henry B. Harris Estate, mgrs.)—St. Louis 2-8.

"Soldier of Japan" (Oscar Graham, mgr.)—Granite, Okla., 10, Carnegie 11, Ft. Cobb 12, Lone Wolf 13, Cordell 14, Custer 15.

Tree's, Sir Herbert, Shakespeare Tercentenary—New Amsterdam, New York, indef.

Tellegen, Lou (Gairick Prod. Co., mgrs.)—Thirty-ninth Street, New York, indef.

Thurston (Jack Jones, mgr.)—Lexington, New York, 3-8, Newark, N. J., 10-15.

"Treasure Island" (Chas. Hopkins, mgr.)—Punch and Judy, New York, indef.

"Twin Beds," Original Co. (Selwyn & Co., mgrs.)—Providence 3-8, Atlantic City, N. J., 10-12, Wilmington, Del., 13-15.

"Twin Beds," Special Co. (Selwyn & Co., mgrs.)—Montreal, Can., 3-8, Bronx O. H., New York, 10-15.

"Twin Beds," Southern Co. (Selwyn & Co., mgrs.)—Norfolk, Va., 5, 6, Richmond 7, 8.

"Twin Beds," Coast Co. (Selwyn & Co., mgrs.)—Grand Island, Neb., 5, Columbus 6, Omaha 7-9, Clarinda 10, Ottumwa 11, Cedar Rapids 12, Tipon 13, Savanna 14.

"Twin Beds," Middle West Co. (Selwyn & Co., mgrs.)—Watertown, S. Dak., 5, Aberdeen 6, 7, Wahpeton, N. Dak., 8, Fergus Falls, Minn., 10, Jamestown, N. Dak., 11, Valley City 12, Fargo 13, Grand Forks 14, Crookston, Minn., 15.

"Town Topics" (Chicago, Chicago, 3-8, Indianapolis 11-13.

"This is the Life" (Halton Powell, Inc., mgrs.)—Schaller, Ia., 5, Early 6, Sac City 7, Denison 8, Breda 9, Wall Lake 10, Battle Creek 11, Danbury 12, Mapleton 13, Schleswig 14, Holstein 15.

"Unchastened Women, The" (Oliver Morosco, mgr.)—Standard, New York, 3-8, Newark, N. J., 10-15.

"Under Fire" (Selwyn & Co., mgrs.)—Shubert, Bkln., 3-8, Montauk, Bkln., 10-15.

"Uncle Tom's Cabin," Kibbles' (A. T. Ackerman, mgr.)—Ogdensburg, N. Y., 5, Ottawa, Can., 6-8, London 10-12, Toronto 13-15.

"Very Good, Eddie" (Marbury, Comstock Co., mgrs.)—Princess, New York, indef.

Washington Sq. Players—Bandbox, New York, indef.

Warfield, David (David Belasco, mgr.)—Indianapolis 14, 15.

Wilson, Al. H. (Sidney R. Ellis, mgr.)—Ishpeming, Mich., 5, Marquette 6, Martinette, Wis., 7, Menominee, Mich., 8, Logansport, Ind., 15.

"Weavers, The" (Princess, Chicago, indef.)

"World of Pleasure A" (Lyric, Phila., 3-8.

"When Dreams Come True," Western Co. (Coutts & Tennis, mgrs.)—Norwich, N. Y., 5, Owego 6, Olean 7, Niagara Falls 8.

"Wooling of Eve" (Alvin, Pittsburgh, 3-8.

"Watch Your Step" (Chas. B. Dillingham, mgr.)—New Haven, Conn., 11, 12, Springfield, Mass., 13, Hartford, Conn., 14, 15.

BANDS AND ORCHESTRAS.

Belvidere Ladies' Orchestra (Lou Evans, mgr.)—Anglesea, N. J., indef.

Lutz's, Carrie, Colonial Ladies' Orchestra—Gloucester, N. J., indef.

Lewis' Reading Band (Bob H. Roberts mgr.)—Sea Isle City, N. J., indef.

Sousa's Band—Hipp, New York, indef.

BURLESQUE SHOWS.

(See Burlesque Page.)

MISCELLANEOUS.

Ka Dell-Kritchfield Vaude. Show (J. S. Kritchfield, mgr.)—Century, Fla., 3-8.

McGinley, Bob & Eva—Oakland, Cal., indef.

Powers (Frank J. Powers, mgr.)—Pensacola, Fla., 3-8.

Smith, Mysterious—Lead, S. Dak., 6-8, Edgemont 9, 10, Crawford, Neb., 11, 12, Mullen 13, Thedford 14, Ansley 15.

Swain's, W. I., Shows—Covington, La., 3-8.

COMPANIES IN TABLOID PLAYS.

Clark, Billy, Comic Opera Co.—Alexandria, Va., 3-8, Lynchburg 10-15.

Dely's Dandy Dudes (Eddie Dely, mgr.)—Oklahoma City, Okla., indef.

Enterprise Stock (Norman Hillyard, mgr.)—Chicago, indef.

Empire Girls (Fred Siddon, mgr.)—Berwick, Pa., 3-8, Mt. Carmel 10-15.

"Hemppeck Henry" (Halton Powell, Inc., mgr.)—Marion, Ind., 5, Gary 6-8, Michigan City 9, Waukegan 10-12, Kankakee 13-15.

Lord, Jack—Toledo, O., indef.

McAuliffe, Jere, Musical Revue (Fred Bauman, mgr.)—Brattleboro, Vt., 3-8, Greenfield, Mass., 10-15.

Pepper's Dixie Maids (M. P. Smythe, mgr.)—Beaumont, Tex., indef.

Shantz Premier Girls—Camden, N. J., indef.

Savoy M. C. Co. (Joe Marion, mgr.)—Duluth, Minn., indef.

Submarine Girls (Mesereau Bros., mgrs.)—Shamokin, Pa., 3-8, Mahanoy City 10-15.

Tabarin Girls (Dave Newman, mgr.)—Asheville, N. C., 3-9.

"This Way, Ladies" (Avenue, Chicago, 3-5, Rockford, Ill., 6-9, Madison, Wis., 10-12, Windsor, Chicago, 13-16.

United M. C. Co.—Columbia, Pa., 3-8.

MINSTRELS.

Coburn's—Newport News, Va., 5, Nat. Soldiers' Home 6, Petersburg 7.

Fields, Al. G.—Champaign, Ill., 5, Indianapolis, Ind., 6-8, So. Bend 9, 10, Kalamazoo, Mich., 11, Battle Creek 12, Lansing 13, Adrian 14, Toledo, O., 15, 16.

Huntington's, F. C. (J. W. West, mgr.)—Marlin, Tex., 5, Bryan 6, Navasota 7, Crockett 8, Jacksonville 10, Tyler 11, Mineola 12, Marshall 13, 14, Shreveport, La., 15, 16.

O'Brien's, Nell (O. F. Hodge, mgr.)—Hagerstown, Md., 5, Winchester, Va., 6, Frederick, Md., 7, Lancaster, Pa., 8, Reading 10, Wilmington, Del., 11, Easton, Pa., 12, Pittston 13, Wilkes-Barre 14, Allentown 15.

Powell's, Tom (Lew Briggs, mgr.)—Hammond, Ind., 8, Elgin, Ill., 10.

CARNIVALS.

Adams, Otis L., Shows—Northampton, Mass., 29-May 4.

Allen, Tom W., Shows—Pekin, Ill., 17-22.

Isarkoot, K. G., Shows—Toledo, O., 22-29.

Cornell Amuse. Co.—Gallipolis, Okla., 10-15.

Cole Bros. Shows—Ft. Smith, Ark., 17.

Dorman & Krause Shows—Philipsburg, N. J., 22-29.

Doris Shows—Pittsburgh 22-29.

Evans, Ed. A., Greater Shows—Independence, Kan., 3-8.

Great U. S. Carnival Co.—Venice, Cal., 9-15.

Great United Shows—Detroit, 22-29.

Harris, Homer T., Shows—Hugo, Okla., 29-May 5.

Herbert's Greater Shows—Welch, W. Va., 15-22.

Heth, L. J., United Shows—E. St. Louis, Ill., 8-15.

Jones, Little Johnny, Shows—Charleston, S. C., 3-8.

Kennedy, Con T., Shows—Knoxville, Tenn., 10-15.

Majestic Shows—Madison, Fla., 3-8.

McClellan Shows—Kansas City, Mo., 22-29.

Sol's United Shows—Scranton, Pa., 15-22.

St. Louis Amuse. Co.—Kingport, Tenn., 3-8.

Thornet's Great Atlantic Show—Cornellville, Pa., 22-29.

Whitney Shows—Ft. Smith, Ark., 3-8.

Yarra Greater Monarch Shows—Newark, N. J., 29-May 4.

CIRCUS.

Barnes, Al. G.—Salinas, Cal., 5, Monterey 6, Watsonville 7, Santa Cruz 8, San Francisco 9-15.

STOCK AND REPERTOIRE ROUTES.

Permanent and Traveling.

Academy Players—Haverhill, Mass., indef.

Avenue Players—Detroit, indef.

Arvine, George, Stock—American, Phila., indef.

Auditorium Players—Auditorium, Baltimore, indef.

Angell Stock (Joe Angell, mgr.)—Park, Pittsburgh, until May 1.

Broadway Players—Ogden, U., indef.

Bainbridge Players—Minneapolis, indef.

Bryant, Marguerite, Stock—McKeesport, Pa., indef.

Parrett Players (J. R. Barret, mgr.)—Springfield, O., indef.

Brownell-Stork Stock—Newark, N. J., indef.

Burnison, Clayton, Players—Dixie, Manayunk, Phila., indef.

Bunting, Emma, Stock—Atlanta, Ga., indef.

Bryant, Billy, Stock—Pt. Pleasant, W. Va., indef.

Craig, Ben, Players—Shawmut, Boston (first half), indef.

Calburn Opera Stock—Majestic, Bkln., indef.

Carroll Comedy Co. (Ion Carroll, mgr.)—Lancaster, O., indef.

Cornell-Price Players—Cape Girardeau, Mo., indef.

Clymer, Edna, Stock (Chas. S. Hilbert, mgr.)—New Castle, Pa., 3-8, Youngstown, O., 10-15.

Denham Stock—Denver, indef.

Dubinsky Bros. Stock—Kansas City, Mo., indef.

Davis Stock—G. O. H., Pittsburgh, indef.

Driscoll, Geo., Players—Montreal, Can., indef.

Desmond, Ethel, M. C. Co. (L. Desmond, mgr.)—Augusta, Ga., 3-8, Savannah 10-15.

Edwards, Mae, Players (Chas. T. Smith, mgr.)—Lindsay, Ont., Can., indef.

Emerson Players—Lowell, Mass., indef.

Eckhardt, Oliver, Players—Saskatoon, Sask., Can., indef.

Elsmere Stock—Elsmere, Bronx, N. Y., indef.

Empire Theatre Stock—Empire, Pittsburgh, indef.

Forsberg Players—Lancaster, Pa., indef.

Fisher, Ernest, Stock—St. Paul, indef.

Feldman & Christie M. C. Co.—St. John, Can., 3-15.

Fields, Margaret, Stock—Battle Creek, Mich., 2-8.

Grace George Stock—Playhouse, New York, indef.

Grand Opera House Players—G. O. H., Bkln., indef.

Grand Stock—Toronto, Can., indef.

German Stock—German, Cincinnati, indef.

Grand Opera House Stock—G. O. H., Syracuse, N. Y., indef.

Glaser, Vaughan, Stock—Cleveland, indef.

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Hamilton Stock—Gloversville, N. Y., indef.
Jefferson Players—Portland, Me., indef.
Keith Stock—Bronx, New York, indef.
Knickerbocker Stock—Knickerbocker, Phila., indef.
Keyes, Chet, Players—Zanesville, O., indef.
Lytell-Vaughan Stock—San Francisco, indef.
Lowe-Adair Stock—Steubenville, O., indef.
Lindon, Grace, Stock (Chas. A. Cassimus, mgr.)—Montgomery, Ala., indef.
Little Playhouse Stock—Mt. Vernon, N. Y., indef.
Moroso Stock—Los Angeles, indef.
Malloy-Corliss Players—Toronto, Can., indef.
Mozart Players—Elmira, N. Y., indef.
McWatters, Webb & Co.—Terre Haute, Ind., indef.
Melville's Comedians—Eldorado, Ark., 3-8.
North Bros. Stock—Omaha, Neb., indef.
Northampton Players—Northampton, Mass., indef.
Nestell, Players—Hutchinson, Kan., indef.
National Stock—National, Chicago, indef.
Nutt's Comedy Players—Nacogdoches, Tex., 10-15.
Orpheum Players (Nathan Appell, mgr.)—Reading, Pa., indef.
Poll Players—Poll's, Washington, indef.
Poll Players—Scranton, Pa., indef.
Park Theatre Stock Co.—St. Louis, indef.
Palace Players—Manchester, N. H., indef.
Pabst Stock—Pabst, Milwaukee, indef.
Posty's Mus. Com. Co. (Chas. F. Posty, mgr.)—Toledo, O., indef.
Shubert Stock—Milwaukee, indef.
Shenandoah Stock—Shenandoah, St. Louis, indef.
Strand-Arcade Stock—Toledo, O., indef.
Sherman & Usher Stock—Moose Jaw, Can., indef.
Shannon, Harry, Stock (Harry Shannon, mgr.)—Wilmington, O., 6-8.
Union Hill Players—Union Hill, N. J., indef.
Van Dyke & Eaton Stock (F. Mack, mgr.)—Joplin, Mo., until April 30.
Wallace, Chester, Players—Oak Park, Ill., indef.
Wallace, Morgan, Players—Pearl, Ill., indef.
Whitney, Lou, Players—Anderson, Ind., indef.
Wigwam Stock—San Francisco, indef.
Wight Theatre Co. (Hillard Wight, mgr.)—La-Moni, Ia., 3-8, La Belle, Mo., 10-29.
Yonkers Stock Players—Yonkers, N. Y., indef.

ACTRESS ASKS POLICE PROTECTION.
Mrs. Minnie L. Cummings, of No. 219 West Fourteenth Street, New York, an actress well known twenty years ago, has requested police protection because of alleged threatening letters she has been receiving.

The alleged threats are the result of a suit which she has brought against Benjamin P. Morris and Jostah P. Stratton.

MOSS HOUSE CLOSES.

Moss' Eighty-sixth Street Theatre, New York, which was taken over by Marcus Loew, closed its doors as a vaudeville house, Sunday, April 2. The house will be closed for ten days, and open with feature pictures, as announced in THE CLIPPER two weeks ago.

NEW STAGE MANAGER AT PROCTOR'S.

Harry Wilmont Levish is the new stage manager at Proctor's Palace Theatre, Newark, N. J. He has been in theatrical field of the above city over twenty years.

HARRISON COMING BACK.

Lee Harrison is on his way back from Australia, having sailed March 29 from Sydney.

DEATHS

MEMORIAL NOTICES inserted in this column at \$3.50 an inch. Must reach us not later than Tuesday morning, ten A. M.

IN MEMORIAM
OF OUR LOVING FATHER,
GEORGE S. COLE
Died March 21, 1910.
MR. AND MRS. BERT COLE

Maurice Farkas.

Maurice Farkas, musical comedy actor and singer, died March 21, in his apartment at 42 West 72d Street, following an attack of apoplexy. He was born in 1867, in Smyrna, his father being French and his mother English. His first important success was in "An Artist's Model" at Daly's, London, in 1895, and some of his best roles in London were in "Kitty Grey," "Three Little Maids," "Lady Madcap," "The Little Cherub," "Miss Hook of Holland," "My Mimosa Maid," "Mitislowl, or the Love Match," and "Nightbirds."

His first American appearance was in 1903, when the London company appearing in "Three Little Maids" came to Daly's Theatre, on Sept. 1. Two years later he again came to this country, and was seen in "Dream City," "The Magic Night" and "The Merry Countess," known in London as "Nightbirds." Last Spring he had the leading role in "To-Night's the Night," and his last stage appearance was with Elsie Janis, in "Miss Information." Mr. Farkas also appeared in vaudeville. Several months ago he became associated with an after theatre restaurant in West Forty-fifth Street, which A. N. Fysher, his cousin, opened.

Bartley McCullum, known over the country for years through his connection with stock and motion picture productions, died March 25 in Philadelphia, Pa. He had been associated with some of the biggest stars of the day, and toured the country with his own stock company. A theatre at Cape Cottage, Me., was erected for him and named after him. He was born in Portland, Me., fifty-nine years ago, and regardless of the many cities in which he had been located during his years in theatricals, always regarded Portland as his home. His most recent position there was with the B. F. Keith Stock Co., when he assumed the work of directing the first company to appear at the Portland house. In later years he was with the stock companies there, and about four years ago turned his attention to screen productions, continuing at this until his death. He had been with the Lubin film forces all of the time and had won an enviable position as a screen actor. He is survived by two sisters, Ellen McCullum and Katherine McGinty; two brothers, John and Peter, all of Portland, besides many nephews and nieces.

Pasqualena (Cornelia Frances Henderson Sullivan) died March 22 in Albany, from pneumonia. Pasqualena, who in private life was Mrs. William J. Sullivan, had been appearing with her husband for the last ten years under the team name of Sullivan and Pasqualena, presenting a comedy singing and talking act. Mr. Sullivan is a fine singer, and Pasqualena a unique type of comedienne. Funeral services were held at the home of her mother, Mrs. William H. Henderson, 97 South Pine Avenue, Albany.

A. Sully Guard, character actor for the Thanhouser Motion Picture Co., was instantly killed, March 21, and J. W. McKenzie, of the same firm, is in serious condition, as a result of an auto collision which occurred in Jacksonville, Fla. The two other occupants of the car were also injured.

Thomas W. Pittman, playwright, died last week, at his home, 257 West One Hundred and Twenty-second Street. He was an eminent lawyer and ex-judge, and had written several successful plays, one of which was founded on the "Arabian Nights," and produced at the old Chatham Theatre, with G. L. Fox in the leading comedy role. He was also a dramatic editor of *The New York Daily News* and other papers. He is survived by an only daughter, Mrs. Josephine Hamilton, widow of John W. Hamilton, widely known theatrical manager and newspaper man, and by two granddaughters, both popular professionals, one in a vaudeville sketch and the other a classical dancer, at present dancing at Rector's.

William R. Dixon, for the past fifteen years a member of Dumont's Minstrels, died March 18, at Philadelphia, aged fifty-three years. In his younger days he was with Alice Oates Opera Co. and for many seasons with the Carleton Opera Co. He was a clever musician and possessed a sweet, tenor voice. He will be sadly missed by the Dumont company, with whom he was a general favorite, his sunny disposition winning many friends. The T. M. A.'s took charge of the remains, and relatives took the body to West New York for interment. Splendid floral pieces accompanied the casket, which was in charge of his son, Earle Dixon, also a member of Dumont's Minstrels. Interment took place Sunday, 28.

William Bonney, oldest member of the Hy- perion Stock Co., at New Haven, Conn., died in that city March 25, aged fifty-six years. He was at one time associated with Richard Mansfield, and had appeared with Viola Allen in "The Eternal City." He leaves a widow and daughter, who live in Chicago. The funeral services were held 28 in New Haven. Mr. Bonney was a Mason, and also a member of the N. H. Lodge B. P. O. E.

Robert W. Parkin, a director for Henry W. Savage, and who appeared in many Savage productions, among them "The Gingerbread Man" and "King Dodo," died March 26 at the home of his mother, Mrs. Mary A. Parkin, at Denver, Colo., whether he returned six months ago, suffering from a nervous breakdown. Mr. Parkin was forty-two years old. He is survived by his mother and four brothers, Henry, Jack and Thomas, of Denver, and David, of Salt Lake City.

Benjamin Crockett, builder and former owner of the Isthmus concession, "Climbing the Y's," was drowned March 6, at San Diego, Cal., while a passenger in an automobile which dashed into the bay from the end of the ferryboat. Mr. Crockett was well known among the theatrical profession, and had been interested in amusement concessions in several coast resorts. He leaves a widow and one son.

Lillian Bell, twenty-six years old, vaudeville singer and dancer, in private life known as Mrs. James Duval, committed suicide by gas recently at her lodging house, 396 Northampton Street, Boston, Mass. She was despondent over ill health and estrangement from her husband.

William J. Haverly, formerly stage carpenter for the old Park Theatre and Montauk, Brooklyn, died March 19, in St. Mary's Hospital, this city. Mr. Haverly was treasurer of the Theatrical Union, Local 69, and was a member of the Order of Red Men and the Henry Paulson Association.

Anna Belle Kennedy, aged thirty-five years, was found dead by asphyxiation, March 21, in her apartments, 1918 Race Street, Cincinnati. She was recently a member of the stock burlesque company at People's, Cincinnati.

Billie K. Hoyt, of Stevens and Hoyt, who was taken ill while playing at the Opera House, West Liberty, Ia., and was taken to the hospital at Iowa City, died Feb. 21 from peritonitis, following an operation. She was buried at Iowa City.

Brainard Dobbs, a New England theatrical manager, and the publisher of manuals and directories, died March 22, at his home in Bridgeport, Conn., aged fifty-six years.

Henry Leon Moore Jr., manager of the Empire Theatre, Rahway, N. J., died March 30, at his home, aged twenty-five years.

(Continued on page 27.)

THE NOVELTY SENSATION OF THE SEASON

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(Continued from page 23.)

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PALE SISTERS

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DAISY HARROUD

OPHEUM.

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ARTHUR MADDEN

NORTON & ALLEN

MAXINI BROS. & BOBBY

MAUD TIFFANY & GILLIAN

ED. GRAY

TOM & STASIA MOORE

MAXINE BROS. & BOBBY

SIX WATER LILIES

LAST HALF
GEORGE & LILY GARDEN

HIPPODROME FOUR

LEWIS, BELMONT & LEWIS

NORMA GRAY

SIX WATER LILIES

ST. JAMES.

FIRST HALF
WM. CAHILL

"CASE FOR SHERLOCK"

LEWIS, BELMONT & LEWIS

THE BRIGHTONS

LAST HALF
LOUIS STONE

MAUD TIFFANY & GILLIAN

FRANK TERRY

MAXINE BROS. & BOBBY

WHIRLWINDS

DETROIT.

OPHEUM.

DAVE WELLINGTON

SABBOTT & WRIGHT

TOM MABONEY

MUMFORD & THOMPSON

MCALLIAN & CARSON

FALL RIVER.

BIJOU.

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LAURA & BILLY DREHER

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O'NEAL & GALLAGHER

ZENO, JORDAN & ZENO

LAST HALF
VEASO DUO

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VERA DE BASSINI

"MAYOR & MANICURE"

COURTNEY SISTERS

FREAR, BAGGETT & FEAR

LAST HALF
DOTOSN

GARY COUNTESS

FENTELL & STARK

CAPTAIN SORCHO

CLAUDE & MARION

Cleveland

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CAPTAIN SORCHO

CLAUDE & MARION

Cleveland

GORMLEY & Caffrey

PROVIDENCE

EMERY

FIRST HALF
LOUIS STONE

VERA DE BASSINI

"MAYOR & MANICURE"

Last Half
Courtney Sisters
The Brightons
ROCHESTER, N. Y.

AVON.

Wood & Mandeville
Ed. Heron & Co.
Forrester & Lloyd
George Primrose & Co.

STAMFORD, CONN.

Stamford.

First Half
Margaret Ford
"Master Move"
Three Bobs
Last Half
Dan Elly's Minstrels

TORONTO.

Yonge Street.

Alvin & Kennedy
Holden & Herron
Bert & Hazel Skatelle
Rose Berry
Maurice Samuels & Co.
Sid Lewis
Kerslake's Pigs

POLI CIRCUIT
BRIDGEPORT, CONN.

Plaza.

First Half
Dorsch & Russell
Mack & Mabelle
Adas Troupe
(To fill)

Last Half

Stanley & La Brack
Ketcham & Cheatum
The Keltons
(To fill)

Poli's.

First Half
La Belle & Williams
Katherine McConnell
(Charles & Fannie Van
Swartz Bros. & Co.
Dave Ferguson
"At the Party"

Last Half

Holly Hollis
McConnell & Simpson
Goldsmith & Hoppe
"Revue"
(To fill)

HARTFORD, CONN.

Palace.

First Half
Yoshi Brothers
Klass & Bernie
"Four Jacks & A Queen"
Wilkins & Wilkins
"Fashion Show"

Last Half

Aerial Shaws
Jimmie Reynolds
La Petite Elva
Morgan & Gray
Charles & Fannie Van
"Girl & Gown Shop"

NEW HAVEN, CONN.

Bijou.

First Half
Baby Helen
Goldsmith & Hoppe
"Hong Kong Mysteries"
(Three to fill)

Last Half

Frank & Marie Zanora
Dorsch & Russell
"At the Party"
(To fill)

Poli's.

First Half
Emma Stevens
Mack & Mabelle
Ketcham & Cheatum
"Revue"
(Two to fill)

Last Half
Katherine McConnell
Brown, Harris & Brown
"Fashion Show"
(Two to fill)

SCRANTON, PA.

Poli's.

First Half
Apollo Trio
Juliet Wood & Co.
Cooper & Ricardo
Walter Law & Co.
Rita Gould
Hoyt's Minstrels
Last Half
Jack Orr
Ethel Mae Hall & Co.
Shaw & Culhane
Romano Frank & Co.
Lizar & Dale
Roche's Monkeys

SPRINGFIELD,

Palace.

First Half
Aerial Shaws
Kob & Harland
Dorothy Sothern Trio
McConnell & Simpson
George Armstrong
(To fill)

Last Half

The Exemes
Martin Van Bergen
Wilkins & Wilkins
Kelly & Galvin
Nine White Hussars
(To fill)

WATERBURY, CONN.

Poli's.

First Half
The Exemes
Jimmie Reynolds
Morgan & Gray
Kelly & Galvin
"Girl & Gown Shop"
(To fill)

Last Half

Wing & Ah Ov
Klass & Bernie
"Four Jacks & A Queen"
Baby Helen
Swartz Bros. & Co.
(To fill)

WILKES-BARRE.

Poli's.

First Half
Jack Orr
Ethel Mae Hall & Co.
Shaw & Culhane
Romano Frank & Co.
Lizar & Dale
Roche's Monkeys

Last Half

Apollo Trio
Cooper & Ricardo
Walter Law & Co.
Juliet Wood & Co.
Hoyt's Minstrels
(To fill)

WORCESTER, MASS.

Plaza.

First Half
"Seven Up"
Martin Van Bergen
(Two to fill)

Last Half

Emma Stevens
Adas Troupe
(To fill)

Poli's.

First Half
Frank & Marie Zanora
Holly Hollis
Brown, Harris & Brown
Nine White Hussars
(Two to fill)

Last Half

La Belle & Williams
Kob & Harland
Ned Nestor & Gl's
Dave Ferguson
"Hong Kong Mysteries"
(To fill)

DEATHS

(Continued from page 25.)

Pearl Melnotte, of the Melnotte Twins in vaudeville, died from peritonitis, April 1, at the home of her mother, 200 West One Hundred and Seventh Street, this city. Miss Melnotte, who was the wife of Thomas McCool, the Nip, of Nip and Tuck in vaudeville, became the mother of a boy, March 21, and peritonitis developed shortly after. The twins were associated at different times with Geo. Whiting and Clay Smith, in specialties.

AMERICAN PLAY CO.

INCORPORATED
ANNOUNCE the ACQUISITION of
Miss OUIDA BERGERE
as MANAGER of its PLAYER'S ENGAGEMENT DEPARTMENT

UNDER MISS BERGERE'S MANAGEMENT

the American Play Company proposes to conduct this Department along the identical lines of HONEST EFFICIENCY and PERSONAL ATTENTION to the BEST INTERESTS of the ACTOR, as has won for it its present unassailable reputation as the business representative of the world's most famous Dramatists and Authors.

THE PLAYER'S ENGAGEMENT DEPARTMENT

will not only SECURE ENGAGEMENTS for PLAYERS in Dramatic Fields as well as in Moving Pictures, but it is also prepared to act as PERSONAL BUSINESS REPRESENTATIVE for such Players as desire to devote their every energy to their chosen profession, and consequently wish to rid their minds of ALL WORKSOME BUSINESS DETAIL.

A UNIQUE ADVANTAGE

Miss Berger offers a unique and exclusive advantage to each of her clients as double engagements in Moving Pictures; by special agreement she can arrange for the taking of "Test Pictures" of each Player, which film she will show to Moving Picture Directors not only thereby demonstrating the certain "filmability" of the Player, but also saving an enormous amount of time for all parties concerned. By this method all uncertainty as to whether a Player "screens well" will be positively eliminated.

ON MONDAY, APRIL 3

Miss Berger transferred her entire office staff to the new suite of offices prepared for her by the American Play Co., at 1036-7 Aeolian Hall, N.Y. City.

WANTED—Real Repertoire People, all lines, including Director who gets results; quick, accurate study and good modern wardrobe essential. Want two or three good Band Actors. Preference to people with Specialties. Musicians for B. & O., including Leaders and Pianist to Double Horn. Versatile Musical Team to Double B. & O. or Parts and Trap Drummer who can and will play and dress a few parts. Privilege Men and Ticket Sellers and Takers who play Alto, Trombone, Cornet or Clarinet in Band. Quartette Singers who Double Band and Stage. **Best Tent Show Agent in the business;** capable, reliable. **Four Canvassmen** who know seat and stage erection and four workingmen. Full details and lowest Tent Show salary in first. Pay own board. Open in May. Above for one of the most substantial firms in the Repertoire game. Incompetents, ruminants, and anarchists lay away from this engagement. Fine new outfit throughout. Address HARTER W. MARCH, 108 5th St., S. W., Canton, O. Jas. Fanning, Arch. Wilson, Oscar Luttringer, Milton Byron, Geo. Sands, if disengaged, write in. Also Mr. Perry, Piano and Trombone, of Stetson's U. T. C.

WANTED QUICK GENERAL BUSINESS MAN

TO DOUBLE PIANO (for one or two specialties nightly.) Other useful Rep. men with specialties, write. Rehearsals April 17. Open April 24, in New Jersey. Authors with scripts, write. PICKET STOCK CO., Illion, N.Y.

WANTED FOR MELVILLE'S COMEDIANS, No. 2

AI HEAVY AND GENERAL BUSINESS MAN, doubling Tuba in Band. Rehearsal here April 17. CLIFF SWAN, Mgr., Box 71, Sulphur Springs, Texas.

AT LIBERTY JOE—LYONELL—LEVERTON—MABEL
Juveniles Lt. Com. Sec. Bus.-Dialect Char.
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Harry K. Moulton, ventriloquist, died March 29, in Minneapolis. He had been ailing for more than six months. Deceased had formerly traveled with Ringling Bros. Circus, Hagenbeck's, Yankees Robinson and others, besides having played many vaudeville circuits from coast to coast. A son and daughter survive.

Olean Harvey Dedworth, formerly manager of the widely known Dedworth's Band, which later was sold to Gilmore, the bandmaster, died April 3, at his home, 117 East One Hundred and Twenty-seventh Street, in his seventy-third year, after an attack of the grip. His father was the founder of the band of which he became manager shortly after being graduated from Trinity School. Two sons and two daughters survive.

James Payton died March 26, at his home in Centerville, Ia. Raymond Payton, his son; Corse Payton, his brother, and Mary Gibbs Spooner, his sister, went to Centerville for the funeral. James was at one time an actor and known to the profession as a member of the Spooner Family, Corse, Senter and Henry and Mrs. Spooner.

Mrs. Kate Wagner, aged thirty-five years, formerly known on the vaudeville stage as Versey Lewis, died March 28, from appendicitis, and was buried from her home, 2863 West Twenty-third Street, Coney Island. She leaves her husband and six children.

Minnie Seward, one of the best known stock and repertoire actresses, died April 2, in her apartment in Sioux City, Ia. She had been heading the permanent stock at the Colonial, that city, under direction of her husband, Fred Seward.

SARAH GIBNEY mourns the loss of her father, who died from pneumonia March 19, at his home in Providence, R. I. He was a great favorite with professionals, and was a veteran of the Civil War. Interment was at St. Ann's Cemetery, Providence.

JOHN B. THOMPSON, of the Detroit Lodge, No. 34, died March 30, at the Elks' Home, Bedford, Va., where he had been since July 8, 1904. The remains were sent to Detroit for interment.

JOHN EMMERETT.—Mrs. W. B. Bentley (Lillian Emmerett) mourns the loss of her father, John Emmerett, who died at their home, the "Una," Housatonic Lake, Conn., at the age of fifty-nine.

POPULAR SONG SURPRISE OF THE SEASON

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A high class song of refinement, with wonderful words, and a melody that lingers

(A JUNE BRIDE)

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FRANK S. WILDT, Music Publisher, Lancaster, Pa.

THE CLIPPER'S HEALTH DEPARTMENT

BY DR. MAX THOREK, Chicago.



Surgeon-in-Chief American Hospital; Consulting Surgeon Cook County Hospital; Consulting Surgeon Sheridan Park Hospital, Chicago; Surgeon White Rats and Actors Fund, etc., etc.

These articles are written exclusively for the NEW YORK CLIPPER. Questions pertaining to health, disease, hygiene, self-preservation, prevention of diseases and matters of general interest to health will be answered in this column. ADDRESS ALL INQUIRIES TO DR. MAX THOREK, AMERICAN HOSPITAL, CHICAGO, ILLS. Where space will not permit or the subject is not suitable for an open answer, letters will be sent to the applicant personally. Dr. Thorek should not be expected to diagnose or prescribe in these columns for individual diseases.

LADY DE BATHE'S ACCIDENT.

(LILLIAN LANGTRY.)

The performance at the Majestic Theatre, in Chicago, was in full swing. The house was a "capacity," as usual. The boxes were filled with representatives of Chicago's smart set, who simply are charmed by Lillian Langtry.

An atmosphere of expectation permeated the proscenium. You could read on many faces who scanned the program between the acts, that they were eager for the appearance of the "star."

Marshall Montgomery was on presently. Everything went along merrily, and Marshall was "kidding" Charley Fisher, the orchestra leader and some friends in the audience to his heart's delight. Everybody was happy.

Lady de Bathe was on her way to the theatre. Four blocks away from the Majestic she slipped on the icy pavement and fell. She was stunned for a moment. Remaining prostrate for only a few seconds, she picked herself up, and supported on the arm of her faithful Mathilde, she walked to the theatre. Yes, she walked that distance and into her dressing room, where she collapsed.

She was perfectly conscious when I arrived, but extremely pale, agitated and disconcerted. I made a hurried examination, while a stimulant was administered, and found a complete backward dislocation of both bones composing the forearm. The deformity and swelling sequent to the dislocation were marked.

A mellow smile played around her lips as she looked at me with pleading eyes. "Is there a fracture, doctor?" she asked. I assured her that there was none. But the dislocation had to be reduced. "Will I anesthetize my patient, or shall I be able to accomplish the task without anesthesia?" This is what worried me, but I argued with myself that a highly intelligent person, with so much grit to walk a distance of several blocks after dislocating her arm and receiving other injuries, may get along without an anesthetic. A few moments later the displaced bones were reduced to their socket with an audible snap.

An indescribable expression of gratitude from the Jersey Lily's face greeted me when I placed her arm in a sling, and Mathilde was shedding tears. They were tears of joy following my assurance that her ladyship would make a complete recovery. After a while the shock gradually subsided. Of course the question of appearing the following day was out of consideration, and Lady De Bathe was transferred to her suite in the Blackstone Hotel.

The following day, after the swelling had somewhat subsided, an X-Ray picture was taken of the injured arm. The radiogram distinctly assured us that there was no fracture, that the bones were reposing in their normal position, but that there was a tearing of one of the ligaments of the elbow. This will necessitate a cancelling of engagements for a little while. Meanwhile efforts will be directed to cure the ligamentous rupture, reduce the swelling and disperse the pathologic state from the elbow-joint and restore normal function.

Lady de Bathe is a wonderful woman. Plucky! That hardly expresses it. She is an ideal patient and complains little. The sunbeams she weaves

into her state of illness cannot be depicted by pen or word. She must make a rapid recovery, she insists, and she will.

COMMENT.—Dislocation such as Lady de Bathe suffered is of frequent occurrence. In making trains, rehearsals, "time," etc., performers will frequently slip on icy pavements and dislocations will result.

A simple dislocation when reduced and immobilized for a little while in an appropriate splint will tend to recovery. Massage and mild vibration often aid the absorption of extravasated blood into the tissues around the joint.

The matter is not as simple when a fracture exists. An X-ray should be taken to ascertain the presence or absence of fracture, for upon this hinges the decision as to what course is best to pursue. If the dislocation is complicated by fracture, simple reduction of the dislocation will not suffice. The fracture will also have to be reduced, immobilized by casts or splints and properly cared for until "bone knitting" results.

There is another form of complication that often accompanies dislocations which often baffle even the experienced. These are rupture or tearing of ligaments.

Ligamentous structures are, as a rule, slow to heal. A great deal depends upon the kind of ligament torn and its function. Ligaments of the fingers, of delicate joints and the feet, when torn, are extremely painful and require a great deal of time and patience until recovery is assured.

It is important to recognize dislocations. Often they are overlooked and you can readily imagine that disastrous results to the limb involved are bound to follow such neglect. When a bone is dislocated from its socket it necessarily pulls with it tendons, blood vessels, nerves, etc. The pressure on these structures causes a variable degree of mischief, depending upon the time permitted for the dislocation to continue and the after treatment.

The latter is just as important as the reduction itself. If care is not exercised that the extravasated blood is carried away after reduction; if a nerve injury consequent to the dislocation is permitted to go on untreated; if the division of a tendon is not properly looked after; if organization in the joint and perhaps inflammatory changes are permitted to take place, more or less impairment of function is bound to result.

The old method of treating dislocations immediately after reduction, by putting the injured limb in a cast of plaster of Paris, has given way to modern aspects of treating such injuries—by passive motion (massage), rest in a sling, and the resumption of active movements as soon as conditions permit.

Peculiar how things will happen in "bunches." This morning a performer sustained a double dislocation of both forearms with fracture in one of them. The simple dislocation will therefore be treated as outlined above; the fractured limb will require other attention. (See article on "Fractures," in a previous issue of THE CLIPPER.)

ANSWERS TO CORRESPONDENTS.

ENLARGED GLANDS.

E. H. W., Ilion, N. Y., writes:

DEAR DR. THOREK: I have two small children—a boy of three and a girl who is one and a half years old. I am in the theatrical business, and very much interested in your Health Department in THE CLIPPER. The little ones have been troubled very much this winter with colds, and the doctor said they have very large tonsils, and to have them removed. Also, the glands of the little boy's neck are enlarged just a little. Now, what age would be best to have the tonsils removed? Is it dangerous? What is the cause of the enlarged glands? What is best to do for them? Will appreciate an answer in THE CLIPPER.

REPLY.

If the tonsils are responsible for the trouble they should be removed. They often cause enlarged glands. If there are no contra-indications I would have the girl's tonsils removed first. Wait a while with the boys, and watch developments. Any operation may become dangerous, depending upon a great many factors—the surgeon, the condition of the patient, the facilities for proper care and emergency work, etc.

DON'T BLAME HIM.

MR. T. S. A., Boston, Mass., writes:

DEAR DOCTOR: I am a constant reader of THE CLIPPER, and would like to have some information. My wife was taken ill with appendicitis two months ago. She was operated upon four days after the trouble began. I had a very fine surgeon, they say, to perform the operation. She died twenty-five hours after the operation. I feel that

such a thing as appendicitis should not cause death, since so many get well. I'd like to know if the doctor could make a mistake?

REPLY.

If your surgeon is a well trained man, as you say he holds a reputation of being, do not blame him. It may be, and I feel that I am right, that the blame is on the shoulders of the individuals who permitted the patient to wait so long. Four days is a terrible long time after the onset of appendicitis. It is not the operation that is disastrous under such conditions. Not at all. It is the waiting. However, this is a funny old world. You know the old adage: "If everything goes well, God bless the doctor. If everything goes wrong, God —, we won't say it. Be just."

GROWTH OF HAIR.

MISS M. T., Newark, N. J., writes:

DEAR DOCTOR: Please tell me how to improve the growth of my hair. I am fourteen and my hair has stopped growing. It is short and thin—very short. I will greatly appreciate an early reply.

REPLY.

Get a quarter's worth of liquid green soap in the drug store. Pour some on the hand, and with the aid of warm water in a basin, shampoo your scalp with it thoroughly, mornings or at night. Dry the hair thoroughly and rub into the scalp the following tonic:

Tincture cantharides.....	1 ounce
Resorcin.....	1/2 drachm
Alcohol.....	3 ounces
Rose water sufficient to make.....	8 ounces

DISLOCATION OF FOOT.

ACROBAT, Minneapolis, Minn., writes:

DEAR DOCTOR: I have dislocated my foot by falling from a height. A doctor here put the dislocation back in place. It has now been two weeks. I cannot work and my foot hurts me. I had an X-ray taken and no bones were broken. What I would like to know is: If there are no broken bones and the dislocation was put into place why cannot I work? I will appreciate a reply in THE CLIPPER.

REPLY.

There is, in all probability, a torn ligament from which you are suffering. Often there is no fracture, but a ligament is torn and gives one a lot of trouble. I would suggest that you have your foot immobilized in a plaster-paris cast or adhesive, and rest up for a couple of weeks, then start in on massage and motion, and I feel confident you will be all right.

INTOXICATION FROM STOMACH.

MRS. S. D., New York, writes:

DEAR DR. THOREK: Will you please tell me what to do for my little girl? She is fourteen years old. About five years ago she was suffering from auto-intoxication. Since that time she has had a periodic eruption of scales on her body. Her elbows and knees are principally affected. These conditions appear in the Spring and Autumn, and in the interval she is comparatively free from the trouble. She is inclined toward acidity and has numerous small cavities in her teeth. She is pale, although her appetite is good. I will appreciate an answer in THE NEW YORK CLIPPER.

REPLY.

Whether the auto-intoxication is the sole source of the skin condition or not is hard to tell. However, taking for granted that it is, we must aim to remedy it. Normal bowel action is essential. A teaspooonful of Carbolic salts to a glass of hot water on the empty stomach is excellent in these conditions. Have the mouth taken care of properly. Shampoo the head with tincture of green soap and plenty of water, after which apply salve of following composition:

Ointment of ammoniated mercury.....	1/2 ounce
Thymol.....	3 grains
Carbolic-Vaseline.....	1 ounce
Cold cream.....	sufficient to make 3 ounces

This salve may also be applied to the elbows and knees. Have the little lady drink plenty of water, and keep her on a vegetable diet.

WARTS ON HANDS.

MISS K. G., St. Louis, Mo., writes:

DEAR DOCTOR: I am on the stage. I have warts on both my hands. They are not numerous, but large. I was advised to have them cut off. What would you suggest? Will look for a reply in CLIPPER.

REPLY.

There is no necessity for cutting. You may try some milder form of treatment, and if you will persist your warts will disappear. Get some fuming nitric acid. Wind a piece of cotton on a toothpick, dip into the acid and apply to warts. Be careful not to spread acid—just put it on the wart. Repeat every third day for three or four times. Should irritation appear, dispense with the acid until it is better. Under this treatment your warts will disappear.

COUGH MIXTURE HABIT.

MR. R. V. V., Boston, Mass., writes:

DEAR DOCTOR: I am suffering from periodic bronchial trouble. I have been using a certain patent cough mixture for seven years. For the past year or so the druggists do not sell it anymore. I know that nothing helps me but that particular preparation. I would like to know what you consider the best cough mixture. Will look for your opinion in THE CLIPPER.

REPLY.

There is no doubt in my mind that the druggists do not sell your favorite cough mixture any longer, because of the Federal Antitoxic Act. It must have contained a lot of dope. Your attachment to it indicates the formation of a drug habit, and you should get away from it. There is no such thing as "best" cough mixture. Every individual has his peculiarities and idiosyncrasies, and every case must receive what is considered best for a given instance.

C. C. B., Brockton, Mass.; ETHAN ALLEN, Guthrie, Okla.; GEORGE ADAMS, Lancaster, Mo.; RUTH MADISON, Millstown, O.; C. C. B., Philadelphia, Pa.—Your letters have been answered in person to address given. FRANK W. P., Oakland, Cal.—Do not blame the doctor. Perhaps the fault is somewhere else. You know it is not always possible to save life when conditions have progressed beyond hope. If we could, the acme of perfection would then be attained, and physicians would then be in the height of their glory, for which they have been striving for centuries. J. D. D.—I am glad you did that. It will help you. Keep it up. Will power is important in your case. Exercise it. P. O. D.—Don't let them skin you. They are after your money. Tell them I said so and they will leave you alone. L. P. R.—You are right. E. E. S., Seattle—Send me a sample.

CORA CLINTON, Newark, N. J.; GRACE KUHN, Bronx, N. Y.; SADIE JACOBS, Brooklyn, N. Y.; H. RICH, N. Y.; S. ADAMS, Bellair, O.; ETHEL L. GOHEEN, Cunningham, Kan.: Your mail has been answered by personal letters. T. P. L.: Five cents worth of cold cream as a morning and evening application is all you need. P. B. V., Topeka, Kan.: Have a Wasserman test made at once. Do not delay. You may regret it. B. F. D.: I regret to say that condition advanced to such a stage is incurable, and as a rule, hopeless. Do not squander your money in chasing phantoms. JIMMIE MORTON: The use of the thermometer was proper. The question you asked was correct. FRANKIE MOORE: Write. I. J., Milwaukee, Wis.: That is usually an acute process, and if properly treated may merge into the sub-acute staged and then become chronic, when it is a very troublesome affection indeed. Y. H.: Write THE NEW YORK CLIPPER, at New York. G. V. V., Boston, Mass.: He was of Jewish extraction.

It Sounds Like Boasting to Call Arthur J. Lamb's Masterpiece MORE THAN A HIT--But That's What It Is. Any Audience Will Join in Singing a Hit That's Already Made. But When a Brand New Song Takes Audiences Completely Off Their Feet and Makes Them Sing the Chorus in Unison--IT'S MORE THAN A HIT

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can you find another such large or meritorious assortment of original comedy successes as in **MADISON'S BUDGET No. 16**. Contains 12 original monologues, 8 great acts for two males and 7 for male and female; a bright Irish comedy, 16 wonderful parodies, 4 cracker-jack minstrel first-parts, a screaming tabloid comedy entitled "Have Mercy, Judge," besides hundred of new gags, sidewalk bits and useful fill-in jokes. Remember the price of **MADISON'S BUDGET No. 16** is only one dollar and your money back if dissatisfied. Back issues all gone except No. 16. Combination price of No. 16 and No. 16 is \$1.50.

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All the requirements for Stock or First-Class Rep. Tall, good appearance and study. **REVERE HOTEL**, Chicago, Ill.

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PORTABLE DANCING PAVILION
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Splendid floor, 50x80 ft. with Cafe or Tea Room in connection. Beautifully decorated. Centrally located on beach of one of the largest New England Summer Resorts. Is popular and well advertised. No other local skating rink. A fine proposition. Owner engaged in other business and cannot give personal attention. Otherwise would not sell. Terms reasonable. Address
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WANTED REP. PEOPLE

All Lines. State All First Letter. This Show has not closed in three years. If you want work make your salary right. A year's work to people that appreciate their salary and good treatment.

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JACK DALE

Comedies, Char., Gen. Bus.
Responsible Managers only. One year with last Company.
BOSTON HOTEL, Howard St., Boston, Mass.

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ROBERT HANZLIK
GENERAL BUSINESS

(Playing anything cast for.) No Specialties. Age 25, 5 ft.
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MINNELLI BROS.' MIGHTY DRAMATIC CO.
UNDER CANVAS

WANT QUICK, Young Pretty Ingenue, for strong line of parts. Must do specialty. Prepay wires. Send photos and programs. Violet Marsden, write. Can place Al Pianist.
DELAWARE, OHIO.

\$1 DAY, ROOM AND BOARD AND ROW BOAT
\$1 DAY FOR FURNISHED SUMMER COTTAGE
To the Theatrical People at
THE SHERMAN HOUSE

High Up in the Catskills
DAN SHERMAN, Davenport Center, N. Y.

WANTED FOR REPERTOIRE UNDER CANVAS

All around Gen. Bus. Woman that can and will do Red Hot Specialties; all around Gen. Bus. Man with good Dancing Specialties. Preference given man and wife with good Dancing Specialties. Man to do Box Mystery, Handcuffs, etc.; play small parts. Boozeers, knockers, disorganizers, don't answer. Rehearsals April 22.

Address **J. L. PERCY**, Farmer City, Ill.

WANTED FOR LAROY'S DOG AND PONY SHOW

Performers doing two or more acts, MUSICIANS for two Bands, WORKINGMEN, Cooks, Drivers, Girls for Reserve Seats; Band, one to play Unifone and Oriental Dancer. Opens April 29. Give lowest first letter.
FOR SALE—Two complete small Dramatic Outfits or any part of same.
LAROY'S ATTRACTIONS, Fostoria, Ohio.

WANTED--STOCK PEOPLE IN ALL LINES FOR WEEK APRIL 17 AT LYCEUM THEATRE, PITTSBURGH

You must send photos. Can also use two good organized Stock Companies, nine people or more. Address all communications to **CHAS. KRAMER**, Manager Marguerite Bryant Players, Lyceum Theatre, Pittsburgh, Pa.

WANTED--PERMANENT STOCK LOCATION--TO OPEN CHET KEYES STOCK CO.

Featuring the Famous Keyes Sisters, Dot and Helen. Now playing in their 17th week at the Orpheum Theatre, Zanesville, Ohio. Address all communications to **THURMAN F. BRAY**, Manager.

WANTED TO SUPPORT "ROSE MILLEN PLAYERS"

Permanent Stock, two bills a week. Stock People, all lines, send photos and full particulars. SCENIC ARTIST who CAN do bits; also Ladies' Orchestra. Address immediately. No telegrams.
ELKINS & ALPERTS, Majestic Theatre, Lorain, Ohio.

PERMANENT STOCK CO.

WANTED FOR THE ALHAMBRA THEATRE, MARION, OHIO

To open Monday, May 1. Modern up to date theatre, seats 900. Population, 25,000, with 45,000 to draw from. Played 25 successful weeks of stock last year. None this year. Only first class company able to produce the best will be considered.
Address **GUS SUN**, Springfield, Ohio.

THE TED DALLEY STOCK CO. WANTS PEOPLE IN ALL LINES

For Spring and Summer Stock. Give all particulars, including salary, in first letter. No time for correspondence. None to good. Two bills a week. All royalty plays. Address all communications to

TED DALLEY, Oxford Hotel, Chicago.

WANTED LEADING MAN and HEAVY MAN, with specialties. LEADING WOMAN, single. Must be strong enough to feature. INGENUE, with specialties. DRAMATIC PEOPLE, all lines, for Five Sure Money Shows, Under Canvas, for Summer. Opening April 24. MUSICIANS, B. and O., and doubling Stage. MENAGERS wanting People, wire me. Twelve years in game. Know them all. Russell Sisters, Helen and Dorothy, wire me. Want you.
AL. MAKINSON, 1125 Grand Ave., Kansas City, Mo.

WANTED, GEN. BUS. MAN, WITH SPECIALTIES AGENTS in every city and town to sell our interchangeable sign, with frame complete, for 25 cents. Nice sign.
LESTER STOCK CO., Merricksville, Ontario.
378 Moselle St., Buffalo, N. Y.

MR. MARCUS LOEW

ANNOUNCES HIS NEW HEADLINER

ERNEST EVANS

AND HIS SOCIETY DANCE CIRCUS

EIGHTEEN FULL WEEKS OVER LOEW CIRCUIT

Direction ARTHUR J. HORWITZ

CIRCUS

B. & B. SHOW OPENING.

If there remained any doubts in the minds of New Yorkers that Spring had not arrived, it was dispelled last week when the city was plastered from one end to the other with mammoth bills of many colors announcing that New York's particular pet show, the Barnum & Bailey Circus, would open Thursday, April 6, at Madison Square Garden, for Spring and the coming of this circus are always co-incident.

Carrying out the policy inaugurated several years ago, the show will again open with a pageant, which this season bears the title of "Persia," or the pageants of the thousand and one nights, which teems with action and color. And, if the spectacle can be fairly judged by the rehearsals which have been going on for some time, it will be one of the grandest things of the kind this city has seen.

Of the circus proper it can be depended upon to be up to the usual high standard, and that the clever acrobats, gymnasts, trapezists, equestrians, trained animals, clowns, etc., will all be there to entertain the big and little folk of the metropolis.

WILD WEST FOR NEW YORK.

"The Stampede," a Wild West show of the wilder kind, is coming to New York, according to the announcement made this week by the syndicate promoting the enterprise. The syndicate, which is headed by Harry S. Harkness, has deposited \$50,000 with a trust company here, which money is to go for distribution as cash prizes and trophies.

"The Stampede," which will be located at Sheepshead Bay, will be with us Aug. 5-12, and will include the usual features seen here in a Wild West show, together with many new ones.

JOE H. LEE, who has been the past five (Winter) seasons identified with "Billy, the Kid" Co., and with the Wyoming Bill's Wild West Show during Summer of 1914, goes with the Texas Bill Show this Summer.

THE SUN BROS. CIRCUS opened its season March 30 at Macon, Ga., to capacity business. The circus has had its Winter quarters in that city for many years and is a great favorite with all citizens.

AT LIBERTY
YOUNG MAN with five years' stock experience, wants position with New York moving picture concern. Age, 21; height, 5 ft., 2 in.; weight, 167 lbs. Hard worker. R. M. MAYBEE.

35 W. 68th St., N. Y. C.

PLAYS ALICE HOWLAND,
Box 119,
CHICAGO HEIGHTS, ILLINOIS

(In answering ads. please mention CLIPPER.)

Save \$5.00 This Week on a NEVERBREAK HUNDRED WARDROBE TRUNK

\$15 Until
April 10th

\$20 After
April 10th

THE raw material market has simply gone crazy in the last four months. Every single item that we use in trunk building has increased in price from 15 per cent. to 400 per cent. Vulcanized fibre advanced 400 per cent.; steel 140 per cent.; veneer 15 per cent.; labor 25 per cent., and so on.

We have been maintaining our old prices just as long as our stocks which were purchased at the old established prices would permit—but now an immediate change is necessary.

One of two courses was open—we could either cheapen the trunk by using "Seconds" or inferior materials and continue to sell it at \$15.00, or we could give the same good standard value at the increased price of

\$20.00—and maintain our five year guarantee.

We decided on the latter course.

Surely every thinking man and woman will endorse our judgment in this case. We simply will not let you buy a cheapened, inferior NEVERBREAK Hundred Wardrobe—our future is at stake, and we are only looking for satisfied customers.

So, on and after April 10th the price will be \$20.00. You can still buy one at \$15.00 since all dealers are willing to sell what they may have on hand at the old price, up to April 10th—provided their present stocks hold out that long.

NEVERBREAK Hundred Wardrobe Trunk is arranged for man or woman.

For sale by all leading stores

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NEVERBREAK TRUNK COMPANY
NEWARK, N. J.

ALBOLENE

"Albolene removes my make-up easily and quickly, and I find it a most satisfactory preparation." *Wardyn Miller.*

Put up in 1 and 2 oz. tubes to fit the make-up box, also in $\frac{1}{2}$ and 1 lb. cans, by all first-class druggists and dealers in make-up.

ALBOLENE

Samples Free on Request

MCKESSON & ROBBINS, 91 Fulton St., New York

SHADES OF NIGHT

ISABELLE PATRICOLA IN VAUDEVILLE

THE HEIGHT OF REFINEMENT AND CLEVERNESS

DOLLY CONNOLLY

WILL SHORTLY APPEAR IN A PRODUCTION

CHICAGO VAUDEVILLE.
PALACE.

Elsie Janis and Ralph Herz, musical comedy stars of considerable prestige, divide the honors. Elsie looks younger than when hailed as "seventeen year old star," many years ago. Her impersonations revealed her remarkable versatility. She held stage much longer than most acts can.

Mr. Herz sang philosophical songs ranging from comedy to dramatic, but reached hightime rendering "What We Want and What We Get." The character delineations are carefully drawn.

The bill held two distinct surprises, Milo, the whistle wizard, with his mystifying introduction; also Mile. Natalie and M. Ferrari, ballroom dancers with sense of humor. Their imitation prize contest team is a wonderful bit.

Leo Jackson and Mae opened the bill with good cycling.

Al. and Fanny Stedman clowned through songs. They concluded with "In My Indiana Home" getting several bows.

Charles Mack and company have a good comedy act in "A Friendly Call" showing a killjoy at the bedside of sick friend painting gloomy pictures while pretending to cheer him up.

Edgrette and his posing animals gave to the bill an artistic finish after Elsie Janis got through.

Casper.

MAJESTIC.

Kelt and De Mont, billed for first place, did not appear.

Briere and King, in singing, dancing and talking, put over "Your Wife." The old maid song was their best.

John B. Hymer and company's comedy sketch, with pathos, scored nicely.

Frederick Carberry sang light opera numbers, assisted by piano player. He has a good voice and delivery.

Grapewin and Chance scored the hit of the bill with their comedy act.

Stuart Barnes sang several exclusive songs in great style.

Ruth St. Denis, assisted by Ted Shawn and company of dancers, held honor spot well.

Cecil Cunningham offered five original songs and bright talk to good applause.

Kramer and Pattison, hand balancers, closed the show with wonderful exhibition.

Block.

McVICKER'S.

"At Ocean Beach," with Bally Batchelor, miniature musical comedy, embraced several popular songs, including "Siam."

Four Gillespie Girls have pretty wardrobe and looks, and splendid voices, singing "Morning, Noon and Night," also other popular numbers, scoring heavily.

Maori Sisters and male assistant opened with amazing neck and bar act.

FIFTH TIME OVER THE LOEW CIRCUIT
VERA DE BASSINI

Direction ARTHUR HORWITZ

D R A W E E
Assisted by HAMBO and FRISCO
Playing Loew Circuit

CHARLIE DIAMOND

THE HIT OF THE SEASON

Usual Success at the CASINO, BROOKLYN, with AL MEEVES' COMPANY.
Agent, TOM JONES, Putnam Building, New York.

THE JESSICA DUO
ORIGINAL ORIENTAL NOVELTY
JUGGLING TUMBLING SINGING
Assisted by a Flight of Trained Pigeons
Dir. MARIE JAMES, W. V. M. A. TIME.

Vaudeville's Funniest Knockabout Comedians
MENNENI & SIDELLI
AGILE ENVOYS FROM SWITZERLAND

W. E. WHITTLE
VENTRiloquist
With Original Ideas. Loew Circuit

AGNES KAYNE
EVANGELIST OF JOY
KATHRYN DAHL

Mile. Francesca, with two trained birds, entertained in neat fashion.

Quinn and Mitchell offered lively talk and received many laughs.

Harry Cutler offered exclusive songs, depicting two characters; registered big.

Thornton and Carlew, comedy singing and talking, pleased. "Things Are Getting Better" and "Are You Half the Man?" went over big.

Anna Eva Fay proved a great drawing card. Her act, in two parts, scored tremendously. Block.

AMANDA GRAY
PRESENTS
ELKS TRIO
HARMONY SINGING ARTISTS

OTTO EARLE Clipper

ALLEN'S CHEYENNE MINSTRELS
THE ORIGINAL ACT
Dir. HARRY SPINGOLD.

BOLGER BROS.
BANJO EXPONENTS
Just finished Orpheum Circuit.
Now playing W. V. M. A. TIME.
Dir. JAMES B. PLUNKETT-EAST.
Dir. HARRY SPINGOLD-WEST.

THOMAS & THOMAS
MOST UP-TO-DATE COMEDY ACT
ORIGINAL FUTURIST DANCE

EVELYN CUNNINGHAM
DAINTY CHARACTER COMEDIANNE

JES. B.-DONOVAN and LEE Clipper
King of Ireland The Little Doctor
Orpheum and United Time.

EDDIE BURKE & JEANETTE
Piano-playing Fool Ragtime Girl with a Smile
Dir. SIMON RONNEY.

**HENRY LOWY
AND
LACEY SISTERS**
SINGING, DANCING AND FOOLING
Dir. MARIE JAMES AGENCY.

The Lonesome Act
Australian Woodchoppers
THE ONLY ACT OF ITS KIND IN THE WORLD.
PLAYING INTERSTATE TIME.

LORETTA ROLLO
DOING SPECIALTIES WITH
BOYLE WOOLFOLK'S
"JUNIOR FOLLIES"

BABY KAPLAN
The Juvenile Belle Baker
WITH BOYLE WOOLFOLK'S "JUNIOR
FOLLIES."

HARRY MASON & CO.
In "GET THE MONEY,"
S. & C. TIME.

BELLE'BAKER
Direction, EDWARD KELLER

KLUTING'S
ANIMAL ENTERTAINERS
Direction FRANK BOHM.

DOT MARSELL
THE RAGTIME DYNAMO AND
CYCLONIC COMEDIEENNE
Direction AMY V. COX.

ROY INGRAHAM
With NELLYE DE OMONNE
ALSO WRITING SPECIAL AND POPULAR SONGS

FLO GILLESPIE
PRESENTS
4 GILLESPIE GIRLS
THAT CLASSY QUARTETTE

GAY M. JACKSON
PRESENTS THE
JACKSON FAMILY
CYCLISTS DE LUXE
Mostly Girls.

VANHOVEN
THE DIPPY MAD MAGICIAN
Per. add. VAN HOVEN, NEVINS & GORDEN
FARM, MASONVILLE, N. Y.

PROFESSIONALS' HEADQUARTERS
ZEISSE'S HOTEL
830 Walnut St., Philadelphia
MEYERS & SELZER, Proprietors.

CLAUDIA COLEMAN
"TYPES OF WOMEN"
Dir. CONEY HOLMES AGENCY.

LOOK WHAT WE DID!
3-ANDERSON SISTERS-3
Singing and Dancing Novelty
We Showed Them. Answer: We're Booked W.V.M.A. Time
Oh, Yes; Our Agent is LEW M. GOLDBERG.

BUSTER SANBORN
"THE RAGTIME SUNBEAM"
Address CLIPPER CHICAGO OFFICE.

BLANCHE RING
Management OLIVER MOROSCO

B.F. Keith's Circuit of Theatres

A. PAUL KEITH, President.

E. S. ALBEE, Vice-Pres. & Gen. Mgr.

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YOU CAN BOOK DIRECT BY
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THE JAMES GORMAN PRODUCING COMPANY

1531 BROADWAY, ASTOR THEATRE BUILDING, Suite 402. Bryant 6750.
Shows of all kinds coached, acts rebuilt, dancing in all its branches taught. A course in Mr. Gorman's school will
make you proficient in stage deportment. Special attention to chorus people. Classes now forming. Write
wire or phone.

D'LEIR
YOUNG MASTER OF THE ACCORDION
BOOKED SOLID, LOEW CIRCUIT. DIRECTION EPSTEIN & GOLDBERG.

NOTICE
INFORMATION WANTED
OF THE WHEREABOUTS OF
MRS. HASBAN BEN ALI
Address A. J. BORIE, Manager of NEW YORK CLIPPER, 47 West 28th St., N. Y. City.

ZIEGFELD'S MIDNIGHT FROLIC WIRE FEATURE
PAUL GORDEN
INDEFINITE

FRANK EVANS SUGGESTS QUALITY VAUDEVILLE
JACK WYATTS SCOTCH LADS
AND LASSIES
ALWAYS BUSY WITH UNITED TIME

GEO. MYRTLE
SKIPPER AND KASTRUP
In a Singing Oddity

GENE HUGHES and JO PAIGE SMITH
PRESENT
THE PINT SIZE PAIR
JO LAURIE and ALLEN BRONSON in **LOST AND FOUND**
Copyrighted and registered. ORPHEUM CIRCUIT

BOWERS, WALTERS AND CROOKER
THE 3 RUBES
With AL. JOLSON'S "Robinson Crusoe, Jr." Winter Garden, New York, Indefinite

THE DISTINGUISHED AMERICAN TENOR
DAVID REESE
IN VAUDEVILLE

(In answering ads. please mention CLIPPER.)

A Few Weeks Ago We Advertised Calling Attention of the Managers to the Fact That We Had
SOMETHING NEW

We Made No Flamboyant Announcements of Our Genius, Merely Inviting Them to Look Us Over.

HERE IS THE RESULT: (LET THEM SPEAK FOR THEMSELVES)

ROUTE April 2, Prospect, Brooklyn, N. Y. | April 17, Alhambra, New York City | May 1, Bushwick, Brooklyn, N. Y.
 April 10, Colonial, New York City | April 24, Keith's, Boston, Mass. | May 7, Orpheum, Brooklyn, N. Y.

FRANK PARISH AND PERU

(In One) Eccentric Concertina Dancers and Jumping Marvels

Direction FRANK EVANS

SUGGESTS QUALITY VAUDEVILLE

THIS WEEK, PALACE, NEW YORK
 THREE MARKWITH BROS. MEADE, SHARP and LEWIS

SAXO SEXTETTE

Syncopated Saxophone Soloists.

Direction MAX HART

SID LEWIS

Personal Direction JOSEPH M. SCHENCK

VALERIE BERGERE

AND HER EXCELLENT COMPANY. HER LATEST AND GREATEST SUCCESS
 "LITTLE CHERRY BLOSSOM"
 By STEPHEN G. CHAMPLIN

RAYMOND WYLIE

Vaudeville's Singing Sensation

JANET HARRY
MOORE & DAVIS
 IN SONGS OF YESTERDAY, TO-DAY AND TO-MORROW
 Special Drop, Beautiful Wardrobe, Real Singing Voices.
 Address CHICAGO OFFICE, THE CLIPPER.

MR. MARCUS LOEW PRESENTS
MASTER GABRIEL & CO.

With AL. LAMAR

Direction IRVING COOPER

FRED WEBER & CO.

CRYING VENTRILOQUIST

DIRECTION MARK MONROE

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MOTION PICTURES

HARRY ENNIS, MOTION PICTURE EDITOR.

FREULER MUTUAL EXECUTIVE OFFICIALLY DENIES MERGER RUMOR--STATES POSITIVELY MUTUAL HAS NO INTENTION OF ENTERING ANY SORT OF PICTURE COMBINATION.

METRO NOT CONCERNED IN ANY WAY WITH PROPOSED AMALGAMATION EITHER, DECLARES PRES. ROWLAND--THINKS MERGER IDEA IMPRACTICAL.

N. Y. BRANCH M. P. E. LEAGUE AT ODDS WITH BOARD OF TRADE--EXHIBITORS PLAN RIVAL EXPOSITION AT GRAND CENTRAL PALACE WEEK IN ADVANCE OF MADISON SQUARE SHOW.

President John R. Freuler, who speaks authoritatively for the Mutual Film Corporation, the big picture distributing concern over which he exercises a guiding hand, in an interview stated positively, last week, that his company would not consider for a moment any proposition to enter the rumored combination that several New York dailies have given columns of space to recently.

Mr. Freuler has been in Chicago for the past two weeks, and his presence in the windy berg, co-incidentally with several other big film magnates probably gave rise to the story connecting the Mutual with the merger proposition.

In order to carefully outline the Mutual's stand regarding published reports concerning the attitude of the latter organization Mr. Freuler issued the appended statement:

"This report is absolutely unfounded, and without the shadow of a basis in fact. There is absolutely no reason why the Mutual, the name of the corporation, should have been used in this connection. The Mutual as a substantial, prosperous distributor of motion pictures is not interested in any way in such a move on the part of its competitors as this report announced. The Chaplin pictures will be released precisely as has been announced through the Mutual Film Corporation.

"The report connecting the Mutual with this rumored merger was the conception of a Chicago newspaper writer who did not even have the courtesy to ask me or any official of the Mutual Film Corporation for confirmation or denial.

"It may be said emphatically that not only is the report untrue, but that neither the Mutual nor anyone connected with it has even been approached with reference to any such merger."

ROWLAND SAYS METRO WON'T MERGE.

Richard A. Rowland, president of the Metro manufacturing and distributing group, also declared that the idea of combining with any other faction or factions of the film world was farthest from his mind.

Mr. Rowland further opined that any merger or combination of interests that might be arranged now or in the near future would present a decidedly impractical business proposition.

In this connection Rowland gave voice to a few remarks which sum up the situation as he views it:

"I am not a prophet, nor the son of a prophet," says Rowland, "but I rise to remark that the motion picture industry will not be sewed up into a combine now or any time in the future because there are elements in the business that defy combination.

"In the first place, motion pictures are not a business in the same way that the making and selling of automobiles and tobacco or farm machinery are businesses. It is an amusement enterprise rather than a business, and its artistic elements are dependent upon newly created brain products, which must be fresh and different with each succeeding week.

"No amount of capital can control such an enterprise or keep it tied fast. Under present conditions the only possible combine that could hope to succeed would be a theatre merger which would include the majority of picture theatres in the United States. And with this effected, and sewed

up, there is nothing to prevent private capital in any city in the land from putting up opposition houses.

ONE WAY IT COULD BE DONE?

"Suppose an enterprising organizer should succeed in getting the majority of the big fellows of motion pictures into a combination and they would all put their studios, laboratories, stars, directors and the entire works into one concern. What could prevent new blood from stepping into the field and with energy, enthusiasm and capital putting out pictures that would upset the whole plan and disrupt the combine? We must remember that out of the one hundred millions of persons in the United States a very small percentage of talent has been drawn upon for picture making. There's plenty of material left, and if the need came a formidable rival for any combine could be developed in less time than might be imagined.

"Another reason why there should be no apprehension over a prospective combine is that several very important and very successful elements of the picture field would not enter into it. It is quite possible that millions of dollars in cash might bring a member of the traders to sell and quit, but those now successful and operating on a sound as well as a progressive basis would not have to sell, and, if they like the game as well as we do, they wouldn't.

"Exhibitors need have no feeling of uncertainty. They will not be frozen out, nor will they be at the mercy of any combination."

N. Y. LEAGUE AND BOARD OF TRADE AT ODDS.

FRICITION, WHICH STARTED OVER MOVIE COSTUME BALL, CULMINATES IN RIVAL EXPOSITIONS.

The Motion Picture Board of Trade, consisting principally of film manufacturers and distributors, and the N. Y. State Branch of the M. P. E. League of America seem to have arrived at a definite parting of the ways.

There has been considerable friction between the League and the Board for several weeks past, which started when the Screen Club and Exhibitors' League decided to jointly hold a movie ball at Madison Square Garden during the month of February.

The movie ball, a costume affair, came off in great shape and was a big financial as well as artistic success.

When representatives of the Exhibitors' League called on an executive of the Universal Film Mfg. Co. about ten days prior to the movie costume ball and asked that personage to designate the number of boxes and pages of program advertising the Universal intended to take for the event, he was quite calmly informed that the big U had definitely decided not to take any boxes or program advertising whatsoever.

This was a body blow to the hopes of the league people who, it is understood, engaged in wordy combat with the Universal man. Whereupon said Universal official declared himself, and told the leaguers that not only would the Universal lay

off on the movie ball proposition, but that he intended to have the Board of Trade take a hand in the proceedings.

There had been a movement on foot in the Board of Trade to have that organization pass on the attitude of its individual units regarding their support of exhibitors' balls and similar functions, and the Universal man decided the time was particularly opportune to show the power of the manufacturers' trade body.

This power was to be evidenced in a resolution which would necessitate the Trade Board's collective O. K. on the support any individual manufacturer was to accord any exhibitor's affair.

LEAGUE MEN PUT SOMETHING OVER.

The League representatives, realizing that if the Universal official succeeded in getting the Board of Trade to assume control in this fashion, it would mean a whole lot to them, immediately planned a master stroke.

Possibly it had nothing to do with the Universal's edict regarding the movie costume ball and the imminent danger of the Board of Trade supporting the Universal's stand in the matter, but—and here is where the fine Italian hand of one of the shrewdest exhibitors in America came in—the day following the controversy the Universal was notified through its New York exchanges that some sixteen hundred dollars a week of film rentals might be canceled.

HOW THEY SETTLED IT.

The movie ball was held successfully as before mentioned, and incidentally the Board of Trade withheld any action in the Universal matter, and stranger than all, but of course not having any connection with the suggested cancellations of business—the Universal was represented at the movie costume ball.

LEAGUE'S COUPE STARTS TROUBLE.

The League put something over all right in the instance of the ball, but it seemed to leave a queer feeling on the part of the Board of Trade that they had been outgeneraled. Consequently, when it was decided to hold an exposition at Madison Square Garden, May 9 to 16, the Board of Trade offered the League a certain proposition to come in and be good.

Rumor says the League spurned the offer of the Board, whereupon, it is said, the board people haughtily declared, take it or leave it. So—

But they reckoned once more without figuring that certain shrewd exhibitor, and after exhaustive negotiations which took the form of a proposition tendered by the league, calling for the latter to receive twenty-five per cent. of the net profits of the Madison Square Exposition, which also entailed the combining of both league and board in running the Expo., the board declined the League's offer with thanks.

N. Y. EXHIBITORS' LEAGUE EXPO., GRAND CENTRAL PALACE, MAY 1 TO 6.

Now here is where the hand of the beforementioned wise exhibitor enters into the story again. No sooner had the Board of Trade announced its decision regarding the exhibitors' status in the Madison Square Garden Expo. than the M. P. E. League made public its intention of running a rival show at Grand Central Palace, scheduled to open Monday, May 1 to May 6, inclusive.

Thus the league has put over a second coup on the Board of Trade. Wiseacres of the film world say that the New York public will be well sated with film expo. stuff when the Exhibitors' League gets through with its show, which beats the Board of Trade Expo. to it by just one week.

POSSIBLE SETTLEMENT.

It's just barely possible that the Board of Trade may yield a point or two to the League at the eleventh hour, as in another historic and most recent instance. It's also just barely possible that but one expo. will be held, and that at Madison Square, and additionally it's likewise possible that the N. Y. Exhib. League may get the cut of the profits it deems fair. Time will tell.

FEATURE FILM DIRECTORY.

EQUITABLE.
 Feb. 21—"THE QUESTION," five reels. *Margaret Leale*.
 Feb. 28—"THE PRICE OF HAPPINESS," five reels. *Mary Boland*.
 Mar. 6—"THE DEVIL'S TOY," five reels. *Adela Blood*.
 Mar. 13—"MAN AND HIS ANGEL," five reels. *Jane Gray*.
 Mar. 20—"PASSENGER" five reels. *Charles Cherry*.
 Mar. 27—"THE STRUGGLE," five reels. *Frank Sheridan*.
 April 3—"HER GOD," five reels. *Gail Kane*.
 April 10—"THE CHAIN INVISIBLE," five reels. *Bruce McRae*.

WORLD FILM.
 Mar. 6—"AS IN A LOOKING GLASS," five reels. *Kitty Gordon*.
 Mar. 13—"THE UNPARDONABLE SIN," five reels. *Holbrook Blinn*.
 Mar. 20—"THE SUPREME SACRIFICE," five reels. *Robert Warwick*.
 Mar. 27—"THE HAND OF PERIL," five reels. *House Peters*.
 April 3—"HUMAN DRIFTWOOD," five reels. *Frances Nelson* and *Robt. Warwick*.
 April 10—"THE FEAST OF LIFE," five reels. *Clara Kimball Young*.
 April 17—"THE SOCIAL HIGHWAYMAN," five reels. *Edwin August*.

WM. FOX.
 Mar. 6—"THE MARBLE HEART," five reels.
 Mar. 13—"GOLD AND THE WOMAN," five reels.
 Mar. 20—"THE BONDMAN," five reels.
 Mar. 27—"A WIFE'S SACRIFICE," five reels.
 April 3—"BLUE BLOOD AND RED," five reels. *Geo. Walsh*.
 April 10—"SLANDER," five reels. *Doris Pawn*.
 April 17—"A MODERN THELMA," five reels. *Theda Bara*.
 April 24—"A MAN OF SORROW," five reels. *Wm. Farnum*.

METRO.
 Mar. 6—"THE BLINDNESS OF LOVE" (Rolfe), five reels. *Julius Steger*.
 Mar. 13—"LOVELY MARY" (Columbia), five reels. *Mary Miles Minter*.
 Mar. 20—"HER GREAT PRICE" (Rolfe), five reels. *Mabel Taliaferro*.
 Mar. 27—"THE WALL BETWEEN" (Quality), five reels. *Bushman and Bayne*.
 April 3—"THE KISS OF HATE" (Columbia), five reels. *Ethel Barrymore*.
 April 10—"THE HALF MILLION BIBE" (Rolfe), five reels. *Mary Snow*.

MUTUAL MASTERSPIECES.
 Mar. 13—"IN THE WEB OF THE GRAFTERS" (Signal), five reels. *Eddythe Sterling* and *Norbert Myles*.
 Mar. 16—"A BIRD OF PREY" (Thanhouser), five reels. *Robert Whittier* and *Kathryn Adams*.
 Mar. 18—"OVERALLS" (American), five reels. *Rhea Mitchell* and *Wm. Stowell*.
 Mar. 20—"THE HAUNTED MANOR" (Gaumont), five reels. *Iva Shepard*.
 Mar. 23—"THE BRUISER" (American), five reels. *Wm. Russell* and *Charlotte Burton*.
 Mar. 25—"THE HIDDEN LAW" (Centaur), five reels. *Wm. Clifford*.
 Mar. 28—"THE LOVE LIAR" (Centaur), five reels. *Crane Wilbur*.
 April 1—"REVELATIONS" (American), five reels. *Arthur Maude*.
 April 4—"THE NET" (Thanhouser), five reels. *Marion Swayne*.
 April 7—"THE HAUNTED MANOR" (Gaumont), five reels. *Ivy Shepard*.
 April 10—"THE TRAFFIC COP" (Thanhouser), five reels.
 April 13—"APRIL" (American), five reels. *Helena Rossen*.
 April 17—"THE LEOPARD'S BRIDE" (Centaur), five reels. *Mary Gibson*.

PATHE.
 Jan. 17—"THE LOVE TRIAL" (Pathe), five reels. *All Star Cast*.
 Jan. 24—"HAZEL KIRK" (Wharton), five reels. *All Star Cast*.
 Feb. 14—"THE SHRINE OF HAPPINESS," five reels.
 Mar. 17—"THE WOMAN'S LAW" (Arrow), five reels.
 April 17—"BIG JIM GARRITY" (Fitz Maurice), five reels.

PARAMOUNT.
 Feb. 21—"BLACKLIST" (Lasky), five reels. *Blanche Sweet*.
 Feb. 24—"HE FELL IN LOVE WITH HIS WIFE" (Pallas), five reels. *Florence Rockwell*.
 Feb. 28—"DIPLOMACY" (Famous), five reels. *Marie Doro*.
 Mar. 2—"POOR LITTLE PEPPINA" (Famous), six reels. *Mary Pickford*.
 Mar. 6—"TO HAVE AND TO HOLD" (Lasky), five reels. *Mae Murray*.
 Mar. 9—"BEN BLAIR" (Pallas), five reels. *Dustin Farnum*.
 Mar. 13—"FOR THE DEFENSE" (Lasky), five reels. *Fannie Ward*.
 Mar. 16—"CODE OF MARCIA GRAY" (Morosco), five reels. *Constance Collier*.
 Mar. 20—"THE LOST BRIDEGERM" (Famous). *John Barrymore*.
 Mar. 23—"THE SALESLADY" (Famous). *Hazel Dawn*.
 Mar. 27—"AUDREY" (Famous), five reels. *Pauline Frederick*.
 Mar. 30—"THE SOWERS" (Lasky), five reels. *Blanche Sweet*.
 April 3—"HEART OF PAULA" (Pallas), five reels. *Lenore Ulrich*.

April 6—"THE RACE" (Lasky), five reels. *Victor Moore*.
 April 10—"MOLLY MAKES BELIEVE" (Famous), five reels. *Mary Clark*.
 April 13—"THE LOVE MASK" (Lasky), five reels. *Wallace Reid*.
 April 17—"THE ETERNAL GRIND" (Famous), five reels. *Mary Pickford*.
 April 20—"THE INNOCENT LIE" (Famous), five reels. *Valentine Grant*.
 April 24—"THE HEART OF NORA FLYNN" (Lasky), five reels. *Marie Doro*.
 April 27—"THE MOMENT BEFORE" (Famous), five reels. *Pauline Frederick*.

TRIANGLE.
 Mar. 5—"HELL'S HINGES" (Kay-Bee), five reels. *Wm. S. Hart*.
 Mar. 5—"DAPHNE AND THE PIRATE" (Fine Arts), five reels. *Julian Elsh*.
 Mar. 5—"WIFE AND AUTOMOBILE" (Keystone), two reels. *Wm. Collier*.
 Mar. 5—"THE JUDGE" (Keystone), two reels. *Chas. Murray*.
 Mar. 12—"THE FLYING TORPEDO" (Fine Arts), five reels. *John Emerson*.
 Mar. 12—"THE VILLAGE BLACKSMITH" (Keystone), two reels. *Hank Mann*.
 Mar. 12—"BULLETS AND BROWN EYES" (Kay-Bee), five reels. *Frank Mills*.
 Mar. 19—"MARTHA'S VINDICATION" (Fine Arts), five reels. *Tully Marshall*.
 Mar. 19—"THE MORAL FABRIC" (Kay-Bee), five reels. *Frank Mills*.
 Mar. 26—"HOODOO ANN" (Fine Arts), five reels. *Mae Marsh*.
 Mar. 26—"THE RAIDERS" (Kay-Bee), five reels. *H. B. Warner*.
 April 2—"THE HABIT OF HAPPINESS" (Fine Arts), five reels. *Douglas Fairbanks*.
 April 2—"WAIFS" (Kay-Bee), five reels. *Jane Grey*.
 April 9—"LITTLE MFENA'S ROMANCE" (Fine Arts), five reels. *Dorothy Gish*.
 April 9—"THE ARYAN" (Kay-Bee), five reels. *Wm. S. Hart*.

BLUEBIRD.
 Feb. 28—"THE GRIP OF JEALOUSY," five reels. *Louise Lovely*.
 Mar. 6—"RUPERT OF HENTZAU," five reels. *Jane Galli and Henry Ainley*.
 Mar. 12—"THE STRENGTH OF THE WEAK," five reels. *Mary Fuller*.
 Mar. 19—"THE YAQUI," five reels. *Hobart Bosworth*.
 Mar. 26—"THE FLIRT," five reels. *Marie Walcamp*.
 April 2—"TANGLED HEARTS," five reels. *Louise Lovely*.
 April 10—"JOHN NEEDHAM'S DOUBLE," five reels. *Tyrone Power*.
 April 17—"THE GREAT PROBLEM," five reels. *Violet Merscovon*.
 April 24—"THE GAY LORD WARING," five reels. *J. Warren Kerrigan*.

UNIVERSAL (RED FEATHER).
 Mar. 6—"THE TARGET," five reels. *Hobart Bosworth* and *Jane Novak*.
 Mar. 13—"THE POOL OF FLAME," five reels. *J. Warren Kerrigan*.
 Mar. 20—"DRUGGED WATERS," five reels. *Wm. Dowlan*.
 Mar. 27—"AUTUMN," five reels. *Violet Merscovon* and *Paul Panzer*.
 April 3—"BRIGADIER GIRARD," five reels. *Lewis Walter*.
 April 10—"TWO MEN OF SANDY BAR," five reels. *Hobart Bosworth*.

V. L. S. E.
 Feb. 28—"THE DISCARD" (Espanay), five reels. *Virginia Hammond*.
 Mar. 6—"THE HUNTED WOMAN" (Vita.), five reels.
 Mar. 20—"THE TWO-EDGED SWORD" (Vita.), five reels. *Edith Story* and *Heart Overton*.
 Mar. 27—"THE SUPREME TEMPTATION" (Vita.), five reels. *Antonio Moreno* and *Dorothy Kelly*.
 April 10—"THE VITAL QUESTION" (Vita.), five reels. *Virginia Pearson*.
 April 10—"SALVATION JOAN" (Vita.), five reels. *Edna May*.
 April 10—"THE FLAMES OF JOHANNIS" (Lubin), five reels. *Nance O'Neill*.
 April 17—"ARTIE" (Vita.), five reels. *Ernest Truex*.
 April 24—"A RIFT IN THE LUTE" (Vita.), five reels.

STATE RIGHTS FILMS.

CALIFORNIA M. P. CO.
 Feb.—"THE UNWRITTEN LAW," five reels.
 "THE WOMAN WHO DARED," five reels.

RAVER.
 "THE OTHER GIRL," five reels.
 "THREE WEEKS," five reels.
 "SALAMANDER," five reels.
 "ONE DAY," five reels.

SUN PHOTOPLAY CO.
 "THE PRINCESS OF INDIA," five reels.

PHOTODRAMA CO.
 "HOW MOLLY MADE GOOD," five reels.

HANOVER FILMS.
 "MARVELOUS MACISTE," six reels.
 "SHOULD A BABY DIE?"

SOL LESSON.
 "TH' NEEL DO WELL."

IVANS FILMS.
 "THE CITY OF ILLUSION," six reels.

PROGRAMS.

GENERAL.

MONDAY, April 10.
BIOGRAPH—"The Tender-Hearted Boy" (Dr.), one reel (Re-issue).
LUBIN—"Otto the Bell Boy" (Cosp.) one reel.
SELIG—"Wives of the Rich" (Dr.), one reel.
SELIG TRIBUNE, No. 29 (Top.), one reel.
VITAGRAPH—"The Hoyden" (Dr.), one reel.

TUESDAY, April 11.
BIOGRAPH—"The Man Who Called After Dark" (Dr.), two reels.
ESSANAY—"Millstones" (Dr.), two reels.
KALEM—"Millionaires By Marriage" (Ham Com.), one reel.

WEDNESDAY, April 12.
BIOGRAPH—"The Stampede" (Dr.), three reels.
ESSANAY—"Yvonne Howe Badley's Sketch Book of Boston," and 500 (Sc.), split reel.
KALEM—"Fashion and Fury" (Com.), one reel.
THURSDAY April 13.
LUBIN—"The Greater Wrong" (Dr.), three reels.
SELIG TRIBUNE, No. 89 (Top.), one reel.
VIM—"The Battle Royal" (Cosp.), one reel.
KALEM—"Romance and Ills" (Com.), one reel.
KNICK EMBODICURE STAR FEATURE—"Haunted and Hounded" (Dr.), three reels.
VIM—"The Sleuths" (Com.), one reel.
VITAGRAPH—"Sweet, the Sleuth" (Com.), one reel.

Saturday, April 15.
ESSANAY—"The Last Adventure" (Dr.), three reels.
KALEM—"The Race for a Sledging" (H. of H. Series) (Dr.), one reel.
LUBIN—"Mr. Housekeeper" (Com.), one reel.
SELIG—"The Beauty Hunters" (Com.), one reel.
VITAGRAPH—"The Other Way" (Dr.) three reels.

PAVLOVA PICTURE ON BROADWAY.

"The Dumb Girl of Portici," made by the Universal and featuring the premiere dancer of the world, Anna Pavlova, was shown initially on Broadway at the Globe Theatre, Monday evening, April 3. A detailed review will appear in our next issue.

CHRISTIAN CENSOR BILL MAY GO THROUGH.

Advices from Albany, N. Y., say that the Christian censor bill, embodying restrictive powers over the films in the State Board of Regents, has a good chance of becoming a law. The Christian measure provides for an examination fee for each five hundred feet of film exhibited in N. Y. State, and a board of three to do the examining and collect the fees. Mr. Gilbert, the librettist, if writing in the present age, might have amended his song about the copper's life being a hard one to the film man's existence being an interesting one.

SEN. JONES INTRODUCES BILL AT ALBANY TO STOP FIGHT FILMS.

Sen. Jones introduced a bill at Albany last week which could have the effect of preventing hereafter the exhibition of boxing contests on the screen in N. Y. State. The measure embraces the following clauses:

"Any person who, as owner, manager, director or employee of a corporation, agent, or in any other capacity, shall expose, or exhibit, or cause to be exhibited, or displayed, in any building, structure or public place, with or without admission charge thereto, any picture, or representation of any contention, or fight without weapons between two or more persons, or any public or private sparring exhibition, or boxing bout, with or without gloves, either within or without the State, is guilty of a misdemeanor and shall be punished for the first offense by a fine not exceeding \$500, or imprisonment not exceeding six months, or both, and for the second offense by imprisonment for one year. Each exposure of exhibition of such picture, or reproduction, shall be a separate and distinct offense."

Folks who know seem to feel that the bill will be lost in the shuffle, but you never can tell.

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ALL ABOUT PACIFIC COAST PLAYERS.

The Signal Company is starting on the five reel feature, "Whispering Smith," from the well known book by Frank H. Spearman. J. P. McGowan will direct the feature and will also play the role of Whispering Smith. Helen Holmes will be Marion Sinclair, and the other principal parts will be in the hands of Belle Hutchinson, Paul C. Hurst, Leo Malcney, F. M. Van Norman, S. Appel, Thomas Lingham and William Brunton. McGowan has a great cast for his picture. Lingham and Hurst both join the Signal from the Kalem Company.

Billie Ritchie, the L-KO star, has been sick for a month. He has just returned to work, but looks thin. He states he feels fine again. The L-KO Company has occupied the studios which at one time housed the Universal, on Sunset and Gower, and some improvements have been made. Al Christie, working on footage for the big U, is just across the street, and is turning out his two per week with regularity and dispatch.

Rube Miller the Vogue producer, is directing only this week. The energetic Rube usually acts too, but he jumped on a nail which had its business end upwards, and he narrowly escaped blood poisoning. He and the other producer, Jack Dillon, are keeping up the average turned out by this studio for the Mutual program.

Dorothy Gish had a birthday last week, and was showered with presents. Dorothy is much liked in the profession for her unaffectedness and good nature. She has just finished acting in a feature with Owen Moore, who, rumor states, is going East to visit his wife.

John Emerson, the Fine Arts director, is engaged on the cutting and assembling of "Macbeth," in which Sir Beerbohm Tree was starred. Tree received valuable support from Constance Collier, Wilfred Lucas, Spottiswoode Aitken and Ralph Lewis.

William Christie Cabanne is now directing Douglas Fairbanks in another capital comedy. Fairbanks is much enthused over his part, which gives him lots of opportunities to show his athletic prowess. Bessie Love is in support, and is coming along famously. The story is by Roy Summerville and Cabanne.

While Rollin S. Sturgeon is preparing for his next big feature, the Vitagraph studios are given over to comedies, and both William Wolbert and Dave Smith are making funny pictures. Both have star casts; in fact, the artists of the Vitagraph studio are divided between them. Sturgeon is going to put on a novelty in a one reel originated by Edgar Kellar, pending the start of his feature.

Members of the Balboa studios talk highly of the forthcoming Knickerbocker release, "A Slave of Corruption," with Jackie Saunders starred. With her appear Victory Bateman, Robert Grey, Frank Erlanger, Richard Johnson and Philo Mc Cullough. Miss Jackie is said to surpass herself in this picture.

On the same program Henry King will be seen in "His Boy." King not only played the lead but directed the photoplay. Daniel Gilfeather, Margaret Landis, Ruth Lackaye and Myrtle Reeves were in support.

The Balboa management intends to pay great attention to their littlest star, Helen Marie Osborn, who made a sensation recently in "Little Mary Sunshine." The child is a prodigy and should do some great work with experience.

The artists at Culver City seem to be taking great pains to decorate their new dressing rooms, and those of Charles Ray, Bessie Barriscale, Louise Glau and many others are all different, and all vastly pleasing. Miss Barriscale favors rose colors, Miss Glau light blue, and there is the charm of infinite variety.

The fine administration building at Culver City is nearly completed, and the office and scenario forces hope to be domiciled there about April Fools' Day. Everything has been done to make them all comfortable, and when they are all settled Mr.

Ince will be able to boast of the most complete studios on the Coast. The approach is beautiful, and in good taste. At present Mr. Ince has his office in one of the dressing rooms and is as approachable as ever.

William Collier is having lots of fun in his new comedy with the NYMP forces. When last seen he was driving an old automobile up and down in a hall to the amazement and anxiety of a large audience. Collier has taken very kindly to the film game.

At the Lasky studios Cecil De Mille is preparing for a big feature film about which there is much mystery. It is said that it will be the greatest thing yet attempted by the Lasky people. The cast is now being selected, but here again no word is permitted to get out.

George Melford has Fannie Ward as his next star. In a story by Willard Mack and Clinton Stagg, Miss Ward will be seen in Salvation garb. Jack Dean will be in support.

James Young will start on a feature written by Cecil De Mille's mother, in which Blanche Sweet will be the featured player and William De Mille has Victor Moore under his wing.

Gretchen Hartman, the Biograph leading woman, has had an operation performed for adenoids. She feels ever so much better for having it done. She has had trouble with her breathing for a long time now. By the way, Miss Gretchen has had some very novel pictures taken.

At the American studios George Sargent is making fine progress with the submarine serial in which Tom Chatterton, Juanita Hanson, Hylda Hollis and Lamar Johnston have the leads. It is said to be even more interesting than "The Diamond from the Sky."

Frank Borzage and Anna Little have completed a three reel, entitled "The Awakening," in which Anna has the role of a dancing hall girl. Edward Sloman has started a new five reel with Franklin Ritchie and Wilfred Greenwood, and it is said that Rhea Mitchell has signed a contract with the American company. She is well known on the Mutual program.

"GRIP OF EVIL," BALBOA'S FORTHCOMING RELEASE.

Balboa's forthcoming continued screen story will be called "The Grip of Evil," and Jackie Saunders

has been cast for the stellar role. On completion the piece is to be released by Pathé, which has handled all of the Long Beach "house of serials" big productions, such as "Who Pays?" "Neal of the Navy" and "The Red Circle."

Work is now under way on "The Grip of Evil," with Director Harry Harvey in charge of the production. His company includes two new featured film players brought out specially from New York to support Miss Saunders. One of them is Roland Bottomley, leading man of wide experience; the other Marie Empress, "heavy" of renown.

The basic idea for "The Grip of Evil" was supplied by La Monte Waldron, a New York newspaper man. The continuity is being developed by Douglas Bronston. He is at the Balboa studio now and on the job. This production will consist of a series of fourteen stories of two reels each. Each installment will be complete in itself, with a common strand of interest pervading all.

Like all former Balboa continued stories, "The Grip of Evil" promises to be a distinct novelty, for in each episode Jackie Saunders will enact a different type of woman. She is already well known for her versatility. But this production will give her powers greater scope than ever and enable her to demonstrate the fitness of the appellation recently given her, "the Maude Adams of the screen."

While in New York recently Miss Saunders acquired a new wardrobe, consisting of a score of complete changes. All of the gowns, suits and dresses were designed and made especially for her by Frances, the prominent *costumier* of the metropolis. They will be used exclusively in "The Grip of Evil." One novel thing about this sartorial feature is that Miss Saunders will first be photographed in each outfit and included in Pathé's Weekly for fourteen weeks in advance of the opening of the production's release.

E. D. Horkheimer, secretary and treasurer of Balboa, who has just returned from New York, is exercising a general supervisory eye over the production of "The Grip of Evil." W. A. S. Douglas, Pathé's director of productions, is also watching the filming of the piece. Joseph Brotherton is in charge of the camera work. Having photographed "Who Pays?" and "Neal of the Navy," he is particularly well qualified.

The visit of Louise Lester and Jack Richardson to Los Angeles last week was the occasion for a re-union party of Jack W. Kerrigan, Pauline Bush, Alian Dwan and the two visitors from Santa Barbara. It was Director Dwan and Miss Lester who mapped out the "Calamity Ann" series in which Miss Lester had the title role, and it was those five people who, in the early days, established the name "Flying A" in the popular fancy of the fan public. Of the five, but Miss Lester and Jack Richardson have remained at the American Film studios.

FAR BETTER THAN RINGSIDE SEATS

That is the universal dictum of everybody who saw both the actual combat and the official motion pictures of the

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PICTURE PLAY REPORTS.

"THE SALESLADY."

PRODUCED BY FAMOUS PLAYERS. FIVE REELS.

Released March 27. By Paramount.

STORY—Written for screen by Willard Mack. Stage life and department store environment. Reminiscent at times. A comedy drama.

SCENARIO—Well constructed.

DIRECTION—Story well developed (see remarks).

ACTION—Interesting.

SITUATIONS—Conventional.

ATMOSPHERE—(See remarks).

CONTINUITY—Well maintained.

SUSPENSE—Story is too obvious to maintain any strong degree of suspense.

DETAIL—On the whole, good.

COSTUMES—Some fine stage costumes are on view in theatre scenes, which are filled acceptably by the genuine article in chorus girls.

ACTING—Arthur Morrison contributes a "bit" as a mounted cop, which stands out. (See remarks).

PHOTOGRAPHY—Good.

LIGHTING—Ordinary.

EXTERIORS—Well chosen.

INTERIORS—Cheap boarding house, back stage theatre scenes and department store, all realistic.

BOX OFFICE VALUE—"The Sales Lady" has good entertaining qualities and will appeal strongly to working classes.

REMARKS.

Hazel Dawn is the star of "The Saleslady," and gives a good performance throughout. Miss Dawn photographs ever so much better in this feature than in several she has appeared in heretofore. Her numerous costume changes will please and interest the female portion of the audience, and the working girl's struggles element of the story, while not always convincing, should prove of interest to the average fan.

Irving Cummings plays the role of a sporty young chap who, when the exigencies of married life make it necessary for him to earn a living, proceeds to do so in manly fashion.

While one cannot help but admire the man who meets adversity with a smile, Mr. Cummings' continuous grin becomes monotonous. Whether by intent or not, Cummings registers but two positive expressions throughout the story, one a rather forced and unnatural smile, and the other a set, serious look. His conception of the role is elementary at best, and while his good looks and manner of wearing clothes save his performance from being bad, it is not at all consistent with even average dramatic screen standards.

The producer slipped a cog in the scene wherein Cummings is supposed to meet with a serious accident through losing control of a motor truck. The truck did not seem to be very unmanageable, although Cummings' jump helped to make the incident passably convincing.

During the course of the story Clarence Handy-sides, as the chorus girl chasing papa, is noticed in the first entrance of a metropolitan theatre, while a big musical comedy is going on. There is a "girl" number occupying the stage at the time.

Willard Mack, the accredited author of "The Saleslady," knows better than this, so does everyone who has ever been connected with a theatre housing a first class musical comedy.

Visitors of the type mentioned may, by favor or bribery, infrequently gain access to the stage, but the stage manager would speedily oust them from the first entrance in double quick fashion in any regular show house.

Otherwise the back stage scenes are artistically and realistically produced.

The cheap boarding-house environment is atmospherically correct, and the familiar types well drawn. "The Saleslady" is at time slightly reminiscent of another play produced several years ago with a central character drawn somewhat along the same lines as the role played in this instance by Hazel Dawn.

All in all, while this feature has a few technical faults, it possesses more than sufficient good qualities to lift it out of the commonplace. Rik.

SECOND TRIANGLE NIGHT
BETTER THAN FIRST

Reports are continually being received that the second night on which "Triangle" plays are shown are even better than those for the first. Probably it is because the first nighters are so impressed that enthusiastically they recommend TRIANGLE PLAYS to their friends.

TRIANGLE FILM CORPORATION
Brokaw Building, N. Y. C.

"A MODEL HUSBAND."

PRODUCED BY VICTOR. TWO REELS.

Released March 27. By Universal.

STORY—Farce comedy. Familiar story. Conventional situations, loosely strung together. Suggests "Bibbs and Bibbs" and other after-piece classics.

SCENARIO—Fair.

DIRECTION—See remarks. Harry Myers played leading comedy role and directed.

ACTION—Funny in spots, draggy for the better part of the two reels.

SITUATIONS—Some are amusing. They always were.

CONTINUITY—Not always well maintained.

PHOTOGRAPHY—Ordinary.

EXTERIORS—Modern.

INTERIORS—One nicely executed black and white set stands out. Most of the interiors are ordinary studio stuff.

BOX OFFICE VALUE—Harry Myers and Rosemary Theby have strong following. Whether the fans will like 'em in "character" is open to argument.

REMARKS.

It's a question as to who should be blamed for any deficiencies this comedy may possess. Surely the camera man must have noticed that a wire arrangement on which Harry Myers is suspended in mid-air, is as plainly visible as the background before which the comedian dangles. Then, again, this fault might be charged up to the director.

On the other hand, a director cannot always do the impossible and make a weak story funny except through the interpolation of "bits." The bits are there, nevertheless, whether they belong to the script or to the inventive powers of the director. One of the best is a boxing bout between Myers and Rosemary Theby. This gets over in great shape. Also there is quite some plate smashing, which will undoubtedly amuse the juvenile element. The cough-medicine and booze substitution bit doesn't belong at all. It's too ancient.

Then the tiles. No first class director could conscientiously perpetrate such a second rate imitation of Geo. Ade's famous slang on a long suffering populace without feeling that he was taking chances with his fans.

We are glad to say that the foolish titles in question were not written by Mr. Myers. Whoever did, write them should be made to sit through "The Habit of Happiness," a current Douglas Fairbanks-Triangle feature and take a course at first hand in title writing.

In clean cut, straight light comedy Harry Myers and Rosemary Theby are quite in a class by themselves. Just what induced Myers to hide his classic features under a very bad character comedy make-up is beyond explanation.

Both Myers and Theby have proved their ability in straight roles. Why take chances in characters which give them no opportunity, and place them quite out of their true element?

"A Model Husband" on the whole, contains about six good laughs in the two reels. The rest is unutterably tiresome rubbish, and a rehash of the elementary sort of screen comedy which it was thought only the Lubin company could produce. Now it would seem as if the Universal had decided to vie with the Kalem and Lubin concerns for first prize humorless comedies.

Back to the light comedy stuff, Mr. Myers and Miss Theby, that's where you shine. Forget the "character" stuff. Herz.

"A WIFE'S SACRIFICE."

PRODUCED BY FOX FILM CORP. FIVE REELS.

Released March 27. By Fox Film Corp.

STORY—Drama of domestic intrigue. French and Oriental locale. Very slight comedy relief leaves rather sombre effect.

DIRECTION—Good.

ACTION—Interesting.

SITUATIONS—Most of the situations are of the heavy dramatic sort. All are well played.

ATMOSPHERE—Very good.

CONTINUITY—Even.

SUSPENSE—Well maintained.

DETAIL—Good.

PHOTOGRAPHY—Standard.

LIGHTING—Realistic.

EXTERIORS—Well photographed.

INTERIORS—Convincing.

BOX OFFICE VALUE—Robt. Mantell is featured player. Combination of big star and good vehicle should draw.

REMARKS.

"A Wife's Sacrifice" is reminiscent of a type of French novel very popular about twenty years ago. There is the foreign count, the usual intrigue, and the elementary appeal to the emotions involving numerous devous complications.

Robert Mantell, the noted Shakespearean actor, in the principal role, does very well as a screen player. Genevieve Hamper is also very much at home before the camera, and plays with ease and repression. Stuart Holmes, in a part particularly well suited to his talents, makes a decidedly acceptable "heavy." The rest of the cast is up to standard. "A Wife's Sacrifice" is not great, but averages up well on the whole. Rik.

"GOLD AND THE WOMAN."

PRODUCED BY FOX FILM CORP. FIVE REELS.

Released March 13. By Fox Film Corporation.

STORY—Melodrama. Theda Bara is conveniently fitted with a role calling for the usual "vampire" stuff she does so well.

DIRECTION—Not consistently good throughout. Story as screened lacks coherency. Several

competently produced "big" scenes attest director's ability in that relation.

ACTION—Strong and interesting at times. At other times very draggy and halting.

SITUATIONS—Old fashioned melodramatic situations predominate. Most are well played.

ATMOSPHERE—Outdoor stuff realistic.

CONTINUITY—Uneven.

SUSPENSE—Not maintained any too well.

DETAIL—Fair.

PHOTOGRAPHY—Standard.

LIGHTING—Good.

EXTERIORS—Plenty of fine scenic locations are utilized as backgrounds for the action.

INTERIORS—Up to best standards.

BOX OFFICE VALUE—Theda Bara has thousands of admirers who seem more than willing to fall for the "vampire" thing on the screen week in and week out.

REMARKS.

"Gold and the Woman" is rather an elementary type of melodrama, introducing a well-staged Mexican revolt, among several finely produced incidents, occurring in the unfolding of the story. The Mexican affair, of course, should prove of great current interest in view of the present condition of affairs down in the Southern Republic.

The picture is better than fair, technically, but suffers somewhat from the involved story it seeks to tell. At times the average spectator will have difficulty in following the various ramifications of the plot.

H. Cooper Cliffe has a congenial role, which he plays very well. A good cast has been provided, including: Ted Griffin, Carlton Macy, Pauline Barry and Caroline Harms. Rik.

"THE FLIRT."

PRODUCED BY BLUEBIRD. FIVE REELS.

Released March 26. By Bluebird Exchanges.

STORY—Particularly well constructed story of American life. Booth Tarkington wrote the novel from which Lois Weber made the adaptation for the screen. Comedy drama.

SCENARIO—Technically excellent.

DIRECTION—Lois Weber directed and turned out a first class production in every way.

ACTION—Always interesting.

SITUATIONS—Dramatic situations convincingly written and acted.

ATMOSPHERE—Realistic. American small city, locale.

CONTINUITY—Wonderfully well maintained.

SUSPENSE—Just exactly right.

DETAIL—Nothing has been overlooked.

PHOTOGRAPHY—Fine.

LIGHTING—Good.

EXTERIORS—Natural.

INTERIORS—Well built and in accord with action of story.

BOX OFFICE VALUE—Should prove a class A drawing card.

REMARKS.

"The Flirt" is one of the best picture plays of current American life and customs the Bluebird Company, or, in fact, any other picture concern, has released up to date. There is an interesting and genuinely human story, nicely produced and competently acted, incorporated in the five reels, which cannot fail to find a ready response from almost any class of audience.

One thing in particular which stands out is the author's faithful character reproductions of everyday types which are familiar to all.

Marie Walcamp, in the title role, is excellent. Individually fine characterizations are offered also by Antrim Short, as a typical American boy; Ogden Crane, as the indulgent father of the flirt, and Grace Benham, as the sister of the heart-breaker. Rik.

ZUKOR ON INSPECTION TOUR.

Adolph Zukor, president of the Famous Players Film Co., left New York last Saturday afternoon for an extended tour of the country. His itinerary will embrace the principal film centres, and it is the intention of the Famous Players executive to get first hand information from Paramount and other large exhibitors regarding the why and wherefore of the current feature situation.

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PICTURE PLAY REPORTS.

"THE STEPPING STONE."

PRODUCED BY KAY-BEE (INCE). FIVE REELS.

Released March 26. By Triangle.

STORY—Drama of love and finance. Modern environment. Metropolitan locale. Written for screen by C. Gardner Sullivan.

SCENARIO—Technically good. DIRECTION—Excellent. Stock exchange scenes particularly convincing.

ACTION—Holding and full of human interest.

SITUATIONS—Dramatically convincing.

ATMOSPHERE—Realistic.

CONTINUITY—Well maintained.

SUSPENSE—Gripping.

DETAIL—Excellent.

COSTUMES—Right.

ACTING—Competent cast. Robert McKim's work as the heavy stands out.

PHOTOGRAPHY—Good.

LIGHTING—Fine.

EXTERIORS—Chosen with due regard for story's requirements.

INTERIORS—Solidly built. Interior of the Beresford's home a trifle elaborate at opening for man of his means.

BOX OFFICE VALUE—Should draw well. Not up to be best that Kay-Bee has heretofore turned out, but averages up well with contenders for top notch honors.

REMARKS.

Frank Keenan is the star of "Stepping Stones," and plays with repose and dignity a strong part calling for both. However, Mr. Keenan overdoes the repressive interpretation consistent with his role at times and is just a little slow in registering his points. Mary Boland offers a fine character study of a self-sacrificing wife, and Robert McKim's "heavy" is really a gem. This part could have been easily overplayed by a less competent actor.

The story of "Stepping Stones" carries a ready appeal and will find a quick response from the average audience, inasmuch as it deals with a familiar subject and a condition frequently arising in American domestic life. A good feature nicely presented, well acted and directed. *Rik.*

"BY STORK DELIVERY."

PRODUCED BY KEYSTONE (SENNET). TWO REELS.

Released March 26. By Triangle.

STORY—Farce, with lively action and humorous complications. Stolen kid and colored baby entanglement nicely developed.

SCENARIO—Made to order.

DIRECTION—Up to standard.

ACTION—Brisk. Full of action. Plenty of thrills.

SITUATIONS—Keystone stuff at its best.

CONTINUITY—Even.

ACTING—Mack Swain lives up to his good reputation as a mirth provoking comedian. All round good cast.

PHOTOGRAPHY—O. K.

BOX OFFICE VALUE—Will send 'em away talking about it. "Ambrose" has big following.

REMARKS.

"By Stork Delivery" is one of those good old fashioned Keystone farces, with the customary melodrama interjected into the proceedings. This is the type of feature screen comedy through which the Keystone Co. made its enviable "rep". Mack Swain, favorably known to the fans as Ambrose, is always to the fore in the fun making. A far better picture comedy than several released recently by Keystone with the supposed prestige of stage stars' names. *Rik.*

"TANGLED HEARTS."

PRODUCED BY BLUEBIRD. FIVE REELS.

Released April 3. By Bluebird Exchanges.

STORY—Ida May Park wrote the story for the screen. Interesting drama of complications.

SCENARIO—Well constructed.

DIRECTION—Good.

ACTION—Always interesting.

SITUATIONS—Well played.

ATMOSPHERE—Nicely suggested.

CONTINUITY—Owing to involved complications of story the plot is rather difficult to follow.

SUSPENSE—Holding.

DETAIL—Well attended to.

PHOTOGRAPHY—Good throughout.

LIGHTING—Pleasing.

EXTERIORS—Right.

INTERIORS—Convincing.

BOX OFFICE VALUE—Good average drawing card.

REMARKS.

"Tangled Hearts" presents good screen entertainment on the whole, although a somewhat involved series of complications cause the story to appear at times a little rambling. The principal female roles are well taken care of by Louise Lovel, Agnes Vernon and Marjorie Ellison, a trio of excellent screen actresses.

Lon Chaney and Hayward Mack, two players of ability and long experience before the camera, add materially to the acting strength of the cast. "Tangled Hearts" with its somewhat unusual treatment of friendship as the central theme, offers a picture play that at least possesses the charm of novelty, and that's saying a great deal. *Rik.*

"THE WOMAN'S LAW."

PRODUCED BY ARROW FILM CORP. FIVE REELS.

Released March 21. By Pathé Exchanges.

STORY—Adaptation of Mrs. Thompson's novel of same name. Melodrama. Modern locale.

SCENARIO—Well constructed.

DIRECTION—Competent. Larry McGill directed.

ACTION—Interesting.

SITUATIONS—Convincing and well played.

ATMOSPHERE—Realistic.

CONTINUITY—Even.

SUSPENSE—Well maintained.

DETAIL—Well attended to.

PHOTOGRAPHY—Good.

LIGHTING—Ordinary.

EXTERIORS—Pleasing.

INTERIORS—Right.

BOX OFFICE VALUE—Will please women, especially mothers.

REMARKS.

"The Woman's Law" is based on the world old idea of mother love. This theme will always appeal as long as the drama itself lasts.

In this instance the idea is made the basic factor of a well produced and intensely gripping story which cannot fail to hold the attention of the average picture audience. Duncan McRae, in a dual role, is seen to advantage, and Florence Reed gives a corking performance in the part of the mother which naturally calls for real emotional ability. Good supporting cast. *El.*

SITUATIONS—Unconvincing in character but well played.

ATMOSPHERE—Good.

CONTINUITY—The story is clearly told, but grows monotonous long before finish.

SUSPENSE—Lacking.

DETAIL—Good.

PHOTOGRAPHY—Standard.

LIGHTING—Good.

EXTERIORS—Natural.

INTERIORS—Well built.

BOX OFFICE VALUE—Doubtful.

REMARKS.

"Unto Those That Sin" is just another of those old fashioned melodramas. The whole affair is of superficial theatrical texture and fails to convince. Fritzi Brunette gives a pleasing performance as a wail. Others who figure in the cast prominently are: Earle Fox, Edward J. Piel, Marlon Warner, Lillian Hayward and George Larkin. The director did nobly, but the commonplace story would baffle the combined talents of Griffith and De Mille, supplemented by Belasco and Frohman. *El.*

"AUTUMN."

PRODUCED BY RED FEATHER.

Released March 17. By Universal.

STORY—Melodrama. Written for screen by O. C. Lund.

SCENARIO—Good.

DIRECTION—Up to best standards.

ACTION—Interesting.

SITUATIONS—Have dramatic value.

ATMOSPHERE—Realistic all through.

CONTINUITY—Even.

SUSPENSE—Well maintained.

DETAIL—Proper.

PHOTOGRAPHY—Excellent.

LIGHTING—Good.

EXTERIORS—Picturesque.

INTERIORS—Natural.

BOX OFFICE VALUE—Good drawing card.

REMARKS.

"Autumn" is a pleasing story of melodramatic calibre. Violet Mersereau, in the principal female role, offers an exceptionally good characterization of a girl of the wilderness, and Lieut. Percy Richards, who gained some fame through walking the streets of New York City bareheaded for several weeks last Winter, is seen to excellent advantage as a mounted policeman.

His physical proportions are handy accessories in this relation and, all things considered, he makes a very good screen actor. "Autumn," on the whole, is a very pleasing feature. *El.*

"THE WITCH."

PRODUCED BY FOX FILM CORP. FIVE REELS.

Released March 1. By Fox Film Corp.

STORY—Adaptation of Sardou's drama, "The Sorceress."

SCENARIO—Good.

DIRECTION—Frank Powell directed, and turned out a good feature.

ACTION—Interesting.

SITUATIONS—Dramatic. Old school type, but well played and directed.

ATMOSPHERE—Realistic.

CONTINUITY—Even.

SUSPENSE—Well maintained.

DETAIL—Properly attended to.

PHOTOGRAPHY—First class.

LIGHTING—Fine.

EXTERIORS—Well chosen.

INTERIORS—Convincing.

BOX OFFICE VALUE—Good drawing card.

REMARKS.

"The Witch" has the advantage of excellent directing. Nance O'Neill is happily cast in the central role, and gives her usually competent performance of a character which possesses splendid opportunities for the exploitation of her talents. All in all "The Witch" can be rated as an excellent screen production. *El.*

DAN CRIMMINS and ROSE GORE.

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"DRUGGED WATERS."

PRODUCED BY RED FEATHER. FIVE REELS.

Released March 20. By Universal.

STORY—Farce; with familiar story. Suggests slightly Dr. Dippy's Sanitarium and "Fun in a Turkish Bath." Occasional melodramatic relief.

SCENARIO—Fair.

DIRECTION—Good as could be expected with story as groundwork. Wm. Dowlan directed.

ACTION—Occasionally funny.

SITUATIONS—Mechanically constructed.

ATMOSPHERE—Good.

CONTINUITY—Lacking.

SUSPENSE—Fair.

DETAIL—Good.

PHOTOGRAPHY—Average.

LIGHTING—Ordinary.

EXTERIORS—Good.

INTERIORS—O. K.

BOX OFFICE VALUE—Doubtful.

REMARKS.

"Drugged Waters" tells the all too familiar story of a bunch of wealthy invalids who go to a sanitarium for up-building. The waters served the guests are doctored by the manager a la "The Girl From Paris," and a fair amount of comedy is derived from the ensuing action. "Drugged Waters" would make a fair two-reeler of old school construction. As it stands it is just a passable screen comedy, three reels too long. *El.*

"UNTO THOSE THAT SIN."

PRODUCED BY SELIG. FIVE REELS.

Released March 6. By V. L. S. E.

STORY—Conventional melodrama.

SCENARIO—Fair.

DIRECTION—Good, considering weakness of story.

ACTION—Draggy.

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BOSTON.

From now until the close of the season the engagements, with one exception, will be of one or two weeks' duration. The exception is William Hodge, who seems to find Boston an eager buyer for his offerings. Burlesque, vaudeville and picture shows are going along at a smashing good rate.

PLYMOUTH (Fred E. Wright, mgr.)—May Irwin is here this week in "33 Washington Square."

PARK SQUARE (Fred E. Wright, mgr.)—Margot Illington opened April 3, in "The Lie."

HOLLIS (Charles Frohman, Rich & Harris, mgrs.)—Second and final week of Cyrril Maude, in "Grumpy." George Arliss is here next week, in "Paganini."

COLONIAL (Charles Frohman & Wm. Harris, mgrs.)—Charles Dillingham's "Stop! Look! Listen!" is in its second week.

SHUBERT (Wilbur-Shubert Co., mgrs.)—Third week of "Alone at Last," to excellent business.

YE WILBUR (Wilbur Theatre Co., mgrs.)—"Hobson's Choice" is in its fourth week.

MAJESTIC (Wilbur-Shubert Co., mgrs.)—Seventh week of William Hodge, in "Fixing Sister."

CASTLE SQUARE (John Craig, mgr.)—The Craig Players are doing "Little Lord Fauntleroy" current week.

WALDRON'S CASINO (Charles H. Waldron, mgr.)—The Gay New Yorkers opened 3, for the week. Million Dollar Dolls next.

GAIETY (George R. Batcheller, mgr.)—Week of 3, Twentieth Century Maids. The Bon Tons next.

HOWARD (George E. Lothrop Jr., mgr.)—The Military Maids, James and Bonnie Thornton, the Shanleys, Norwood and White, Jack and Buddy White, and Cycling Crane. The Parisian Fliris next week.

KEITH'S (Robert G. Larsen, mgr.)—Bill 3-8: William Russell, Leipzig, Bensee and Baird, Pierlot and Schofield, Long Tack Sam, De Witt, Burns and Torrence, Sarah Padden, and Pierer and Douglas.

LOEW'S ORPHEUM (Victor J. Morris, mgr.)—Bill 3-5: Louis Stone, Robeson and Fuller, Jackson and Wahl, "A Case for Sherlock," Dave Ferguson, Courtney Sisters, Phun Phliends, and Frear, Bagget and Frear. For 6-8: Murphy and Lachman, "The Fighter and the Boss," Courtney Sisters, Kinkaid Kulties, and Vera De Bassini.

LOEW'S ST. JAMES (Joseph Brennan, mgr.)—Bill 3-5: Margaret Ford, Cummings and Gladylings, "Springtime," Sid Lewis, and others. For 6-8: De War's Circus, Gormley and Caffrey, and others.

GORDON'S OLYMPIA (J. E. Comerford, mgr.)—Verdin and Gearin, Wm. B. Patton and company, Fitch B. Cooper, "Mile a Minute," Bush and Shapiro, and the Balzer Sisters.

SCOLLAT'S SQUARE (A. H. Malley, mgr.)—Five Rosebuds, the Augers, "At the Shore," Kahama Japs, Delmore and Lee, and others.

BOWDOIN SQUARE (George E. Lothrop, mgr.)—Bill 3-5: Consul and Betty, Russell and Mack, Kate Fitzglbors, McClure and Dolly, and Sam Barber. For 6-8: Consul and Betty, Musical Irving, McNally and Sherry, Aerial McGinleys, and Wells and Fisher.

BIJOU (Harry Gustin, mgr.)—Myra L. Eckhoff, George Edwards, and pictures.

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